



Allston-Brighton

Arts, Culture and Placekeeping Report

July 2021



ACKNOWLEDGMENTS

CITY *of* BOSTON



Thank you to the many residents, artists, creatives, and other Allston-Brighton community members who participated in the community meetings, spoke with our project team, or engaged with the project website to help guide and inform this plan.

We would like the BPDA, DND, OED and other City of Boston staff for their participation and guidance. We would also like to extend a particular thank you to Boston City Councilor Liz Breadon and her office for valuable assistance and feedback over the course of this project.

Consultant: CivicMoxie, LLC

CivicMoxie

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At a Glance

*Photo by: CivicMoxie
Artwork by: Jessica Unterhalter and Katey Truhn*

Allston-Brighton is a treasure of culture, diverse creative practices, ethnic traditions, vibrant public spaces, educational opportunities, and businesses. The community hosts long-time residents who have raised a family here, newer Bostonians searching for opportunity and making new connections and lives, and a vibrant and large student population. The commercial and industrial spaces of the community, small independent business environment, and space affordability to artists, makers, and creatives of all types, are key to Allston-Brighton's character as this community is a "make and sell/ buy" place. The diversity of character, the neighborhoods, the residents and businesses, and the creative endeavors undertaken in the community are all key characteristics that make Allston-Brighton the unique place that it is.

Amidst this diversity and uniqueness, change is afoot.

Regional housing pressure, a robust economy, underutilized sites ripe for redevelopment, and the presence of large and growing institutions have all contributed to changes in the community, particularly in the last 10-20 years. Changing demographic trends, loss of affordable living and work space, changing land uses, and a growth in the transient student population all signal changing trends that have affected the arts, cultural, and creative sectors of the community.

This *Placekeeping and Publicly Accessible Art Report*, commissioned by the Boston Mayor's Office of Arts and Culture (MOAC), takes stock of the cultural environment to understand what exists, what is treasured and what contributes to the unique characteristics of Allston-Brighton. This baseline is meant as a placekeeping* tool – a way to understand what may be under threat and to identify ways to protect and nurture these assets in recognition of the contributions of the culture community. Cultural assets that were mapped include: publicly accessible art; organizations and institutions, artistic businesses, spaces, and buildings; events and activities, and; restaurants, eateries and food markets.

Placekeeping

The report focuses on placekeeping through the lens of arts and culture. Placekeeping is an intentional effort to actively sustain and nurture a community and its physical and social environment for the benefit of residents and local business owners and workers. Placekeeping focuses on the social fabric, traditions, and norms - things often overlooked by, and invisible to outsiders.

The report seeks to build a foundation for placekeeping by attempting to record and inventory those characteristics of place that residents and business owners and workers wish to keep. The report in no way intends to imply that this inventory and these strategies are the definitive list or answer, but rather seeks to model an approach to "keeping"..

Culture In Allston-Brighton

Arts and culture in Allston-Brighton includes the things that tend to come to mind immediately when one hears this phrase: murals, public art, music, theatre, and other more formal creative endeavors. Culture also encompasses the myriad traditions, foods, artistic and craft practices, and other activities that are the informal but very important manifestations of how residents live their lives, celebrate their religions, ethnic traditions, and histories. This report includes both the formal and the informal; it explores the characteristics, demographics, and community organizations and affiliations that exist in Allston-Brighton to ensure that arts and culture encompasses a broad spectrum of formal, and less formal creative endeavors.

WHAT WE HEARD

Through a project website and online engagement opportunities, Individual Interviews, public meetings, and focus groups, members of and advocates for the cultural community of Allston-Brighton weighed in what they need, what they want, and the challenges they face. While by no means a definitive look at the community, feedback was remarkably consistent and included the following:

Things most threatened:

- Affordable work and practice space
- Artists and other cultural workers themselves (they are moving out) and resources for creatives to work
- Dedicated, secure galleries that reflect the community's creative work in all its diversity
- Former industrial buildings and some older buildings that are well-suited to arts and making, and informal music and performance spaces (affordability and appropriate spaces)
- Small/mid-size music venues

Greatest concerns are:

- Affordability is the greatest concern and focus right now.
- Development pressures & changing demographics are accelerating the loss of creative spaces.
- There are barriers to the use of existing spaces for arts, culture, and creative endeavors.
- The arts and cultural community and practitioners are fragmented and not collaboratively engaged.
- There is overall exhaustion and frustration with dealing with same threats and issues.



Photo by: CivicMoxie
Artwork by: Pete Cosmos

PLACEKEEPING IDEAS AND STRATEGIES

The following recommended areas for action draw together ideas and precedents for action which are responsive to the needs and opportunities captured in the report. They consider the full range of public, private, nonprofit, individual, and business stakeholders who might have a role in implementation. Some of these ideas and actions are relatively simple, others long-term and complex, and almost all require multiple parties working together in some fashion to move forward. In addition, there is a recognition that various entities, both public and private, have done considerable work on some of these issues already and that there are City of Boston and MOAC Initiatives underway which speak to some of the strategies below. Ongoing work and initiatives are included below to urge continued action and advocacy in order to ensure the best possible changes for success.

#1: How can we maintain and protect existing spaces for creative uses?

- 1.1 Develop agreements for new residents and tenants that they cannot object to existing loud or artistic uses (see example from Agent of Change and recent MOAC initiative).
- 1.2 Grandfather-in permitting and building code issues.
- 1.3 Obtain site control for endangered privately-owned buildings and spaces.
- 1.4 Support rent stabilization policies or other affordability protections for residential and certain types of commercial and industrial spaces.
- 1.5 Create standardized procedures and information archives for the licensing/approvals and enforcement of development agreements to ensure longevity of initiatives/art installations/agreements.

#2: How can we create new affordable work, live, and live/work spaces for creatives?

- 2.1 Create a percent for art linkage fee for all development (expand existing City capital projects program to include private development).
- 2.2 Clearly define arts and culture community benefits in new development and provide clear guidelines for the community and developers.
- 2.3 Encourage new arts and cultural spaces in existing buildings and spaces.
- 2.4 Create more, deeply affordable income restricted housing that is responsive to the needs of both the neighborhood and artists.
- 2.5 Adjust code reinforcement to allow for minimum live, work, and live/work space buildout for Certificate of Occupancy.
- 2.6 Streamline permitting and licensing for music and entertainment venues and outdoor spaces.

#3: How can we incorporate public art and creative spaces, uses, and activities in City initiatives, capital projects, infrastructure, and other projects, wherever possible?

- 3.1 Create a formal framework for interdepartmental sharing of information during planning and permitting processes.
- 3.2 Support collaboration between MOAC and other City initiatives, departments, and programs by codifying existing efforts to communicate overall/comprehensive arts and culture goals and provide information to all City departments on arts and cultural opportunities as outlined in Boston Creates and in

other MOAC efforts. Create guide sheets or larger rubric so City departments can work together towards shared initiatives in all projects and programs. Specific initiatives and collaboration for Allston-Brighton are shown in the notes column.

#4: How can we support collaboration and coordination between arts, creatives, residents, property owners, and businesses in Allston-Brighton?

- 4.1 Support the creation of one organization or information hub to disseminate information and advocate for arts and culture and creative workers.
- 4.2 Strengthen co-ordination between Main Streets organizations and arts advocacy groups.
- 4.3 Create a social media group, listserv, or other opt-in group for cultural workers, nonprofits, etc., to share information, communicate, and align actions when necessary.
- 4.4 Enhance communications, where necessary, to ensure there is good public knowledge of existing guides and “how to” information for public art projects. Ensure public timelines are clear and expectations clearly defined.
- 4.5 Create inventories of cultural workers, spaces, and organizations that are publicly accessible and can serve as a useful database for employment, commissions, rentals, and information dissemination about grants and other opportunities. The inventory should include: spaces that can host performances or events; cultural workers, and; organizations and groups.
- 4.6 Offer “matchmaking” events or other mechanisms to connect people to spaces, work opportunities, and other people and ideas.
- 4.7 Leverage private institutions (universities) in the community – access to spaces, equipment, benefits from PILOT.
- 4.8 Continue to combine arts and cultural efforts within the larger community political framework/context.

#5: How can we support private and nonprofit public art efforts?

- 5.1 Finalize proposed sites for public art on both private and public property, including identifying viable media using the criteria set forth in this report.
- 5.2 Create clear guidelines for publicly accessible art and provide information to private property owners, arts advocates and funders, and developers.
- 5.3 Create clear ownership, maintenance, and compliance rules

for publicly accessible art when these installations are part of community benefits packages.

5.4 Maintain a map, on the City website and available to other venues (Boston Convention and Visitors' Bureau, local Main Streets organizations, etc.) of publicly accessible art along with artist information and funders.

#6: How can we base decisions and policies in a framework of desired equity and diversity and fair pay for creative workers?

6.1 Encourage accessible and transparent databases, online inventories and directories, that advertise and distribute information regarding grants and paid work opportunities. Utilize wide and diverse distribution networks to encourage patrons and funders of art to choose from a diverse pool of creatives (type of media, race, gender, age, experience).

6.2 Encourage the telling of multiple histories and stories of Allston-Brighton that are reflective of varied groups including immigrants, BIPOC residents and creatives, and others who may be minorities in the community in terms of age, race, and artistic practices.

6.3 Support an equitable market for cultural workers including fair and equitable pay and opportunities.

#7: How can we identify and secure funding and business support for arts and culture?

7.1 Provide FAQs on the City website and internally at City Hall, listing all the ways to support arts and culture if you are a developer, City Department, BPDA, business, or nonprofit.

7.2 Explore and explain various private-sector strategies that could be available to obtain property ownership and redevelop/manage affordable arts spaces.

7.3 Support awareness of existing resources and enhanced support, where needed, for cultural workers:

7.4 Prioritize the consideration of BPDA community benefits that include not only public art but affordable arts spaces, programming funding, and nonprofit operating support for an arts center. See goal #2.

#8 How can we create greater visibility and protections for the Allston-Brighton creative community and cultural character?

8.1 Designate a City of Boston Arts and Innovation or City Cultural District in Allston Brighton that is focused on music and making. Use DIF/TIF strategies to create district-specific benefits and developer incentives including the provision of affordable cultural spaces, programming funding, etc.

8.2 Centralize marketing efforts for cultural workers by creating a task force or working group that includes any existing or new nonprofits focused on Allston-Brighton cultural vitality as well as the local Main Streets organizations and other community nonprofits to determine what entity should lead this.

#9 How can we track progress toward report implementation?

9.1 Using the report ideas and strategies, identify roles and a timeline for implementation.

Strategies to Nurture the Creation of Publicly Accessible Art In Allston-Brighton

The term "publicly accessible art" is used in this report because much of the "public" art in Allston-Brighton is not part of the Boston Art Commission (BAC) public art collection. Rather, the art in public places reflects the varied sponsors, initiatives, and artists who have contributed to a rich collection of publicly accessible art that has grown organically over time and is deeply reflective of trends, traditions, and character of the community. The term "publicly accessible art" is used to capture the varied nature of art in publicly accessible and viewable places in Allston-Brighton.

Existing Publicly Accessible Art has been mapped and an Opportunities Map for new art is included in the report. Criteria for Publicly Accessible Art Opportunities in Allston-Brighton include:

- Locations of existing publicly accessible/visible art: Does the area of the community already have a concentration of publicly accessible art and does it reflect the culture, uses, history, and other characteristics of the area?
- High traffic routes (Bus and T): Areas that experience high levels of pedestrian traffic and are part of the area's overall circulation paths (highly accessible and visible).
- Parks and Open Spaces: Public areas where people gather (highly accessible and visible)
- Demographics and Income data: Used to identify priority open spaces and areas for potentially underserved residents including low income and seniors with limited mobility.
- Recent and Upcoming Development sites: Where are there potential opportunities for publicly accessible art in new developments and what projects could be collaborators for publicly accessible art? Sites include those that are Completed; Under Construction; Upcoming: Approved; Upcoming: LOI, and; Upcoming: Under Review.
- Opportunity sites identified through stakeholder feedback on the project website.

Section 1:

Why this Report?

Arts and culture in Allston-Brighton encompass diverse creative practices, cultural and ethnic traditions, venues, and businesses. The community hosts long-time residents who have raised a family here, newer Bostonians searching for opportunity and making new connections and lives, and a vibrant and large student population. Some parts of Allston-Brighton are known for their scrappy environment and welcoming atmosphere to new artists, particularly musicians and makers. Others are home to historical buildings and institutions that reflect the history of 19th and early 20th Century suburban settlement and transportation improvements in Boston. Still other parts of the community host large institutions and repurposed light industrial structures and warehouses that provide affordable spaces for visual artists, makers, and other creatives. The commercial and industrial spaces of the community, and their affordability to artists, makers, and creatives of all types, are key to Allston-Brighton's character as this community is a "make and sell/buy" place. The diversity of character, the neighborhoods, the residents and businesses, and the creative endeavors undertaken in the community are all key characteristics that make Allston-Brighton the unique place that it is.



Amidst this diversity and uniqueness, change is afoot.

Regional housing pressure, a robust economy, underutilized sites ripe for redevelopment, and the presence of large and growing institutions have all contributed to changes in the community, particularly in the last 10-20 years. While each neighborhood within Allston-Brighton has its own characteristics and patterns of change, taken as a whole, changing demographic trends, loss of affordable living and work space, changing land uses, and a growth in the transient student population all signal changing trends that have affected the arts, cultural, and creative sectors of the community.

This report takes stock of the cultural environment to understand what exists, what is treasured and what contributes to the unique characteristics of Allston-Brighton. This baseline is meant as a placekeeping tool – a way to understand what may be under threat and to identify ways to protect and nurture these assets in recognition of the contributions of the culture community.

Summary of key recent changes

Allston-Brighton's proximity to major institutions makes it an appealing place for students and recent graduates to live. In 2019, 67.7 percent of Allston residents were young adults, between the ages of 20 and 34. This is an increase of 213 percent since 1950¹. City records show that over 2,000 housing units were developed in Allston-Brighton between 2011-2020. In the same period, rents have continued to increase². As of 2019, nearly 80% of housing units in Allston-Brighton were renter occupied. Students sharing housing are often able to pay more, cumulatively, than some households, this demand for housing has contributed to issues of affordability in the area.

Rents in Allston and Brighton have increased steadily in recent years. In 2019, 30% of householders in Allston had moved into their current unit within the last three years. In Allston-Brighton, the share of rental households who pay \$1,500 or more per month in rent has increased from 43.4% to 64.4% between 2014 and 2019. Under this pressure for housing, the need for affordable housing far exceeds the supply. As of July 2020, the Allston-Brighton Community Development Corporation indicated there was a waiting list of more than 17,000 with applicants generally waiting five or more years before getting a unit.

Housing pressures and the transient student population have contributed to high levels of turnover in the community. In 2019, approximately 30% of householders had moved into their current unit within the last three years.

In this environment, artists are competing with the general population for affordable space and the housing crunch is spurring on market rate developments that, in some cases, are replacing more affordable spaces. While there are no formal records of loss of creative economy spaces, businesses, and people, anecdotal evidence points to a clear diminution in the arts and cultural fabric of the community.

New development has become the norm in Allston-Brighton. From 2014 to 2020 over 6,000 residential units and two million square feet of commercial space were approved in Allston-Brighton. As of June 2021, nearly 3,000 residential units and 2.7 million square feet of commercial space are under review by the city for Allston and Brighton.

With more than 300 acres, Harvard University owns more land in Allston than it does in Cambridge and is a major driver of development in the area. In 2013, the University's most recent Institutional Master Plan (IMP) established a long-term vision for its Allston campus and detailed nine major projects to be completed by 2023 totaling more than one million square feet of new academic, research, and administrative facilities. In addition, a new science and engineering campus south of Western Avenue is set to open this year totaling 400,000 square feet of offices and labs and 250,000 square feet of apartments. Adjacent, the Enterprise Research Campus will include a mix of research-focused companies, green space, residences, and a hotel and conference center. Other recent Harvard projects in Allston include the Harvard Business School's Tata Hall, the Barry's Corner Residential and Retail Commons, the Harvard Ed Portal, the Harvard Ceramics studio, and the Harvard iLab, Launch Lab, and Life Lab. State agencies are working on large-scale transit improvements in the area that would support this development and open up additional developable land in the area, including a new station and the realignment of the Massachusetts Turnpike.

Source: Institutional Master Plan (IMP) 2013

https://home.planningoffice.harvard.edu/files/hppm/files/harvard_imp_2013_0.pdf



Community Effort and Collaboration

Loss of affordability and arts and cultural spaces, shifting demographics, and new development all present challenges to the community that require constant advocacy, diligence, and time. There is an overall sense of frustration within the arts and cultural community and fears that despite their vigilance in efforts to save spaces, fight for affordability, and negotiate community benefits in new development, the cultural community is losing the battle. This time and effort take from their paid work and creative endeavors as well as general quality of life and peace of mind. While the community recognizes that there are other broader concerns including affordable housing for all, they see their goals aligning with other needs and have expressed a desire to work together instead of against other interests to grow the breadth and depth of community benefits in new development in particular.

Summary of Changes and Challenges Facing the Creative Community

In the face of these changes and frustrations, the Creative Community in Allston-Brighton faces particular challenges:

- Artists as well as others are being forced out. Advocating for arts and cultural benefits becomes harder when the pressing need for affordability for everyone is so urgent.
- Priorities for living wage jobs and affordable housing will compete with arts and cultural community benefits and alignment between interests should be sought.
- Disparities in income and well-being can make it hard for everyone to feel included in arts and culture.
- Poverty is a barrier to participation and inclusion.
- As the community becomes more transient, it can be challenging to recruit creative workers to long-term advocacy work and investment in the community.
- A changing community can be hard to plan for resident goals, interests, and needs over the long term.
- There is a broad variety of cultural practices in the community and arts and culture encompass many traditions, media, and creative actions. Connecting efforts, showcasing and supporting cultural activities, and providing advocacy across many traditions, languages, and interests requires thoughtful attention.

A Snapshot of Efforts to Retain Cultural Assets

In the winter of 2019-20, ownership of Great Scott at 1222 Commonwealth Avenue, an iconic music venue of over 40 years in Allston, received notification from the property owner and management company that the venue's lease would not be renewed. Reasons given were the need to lease apartments above at below-market value because of noise levels from the venue.

- **The cultural community embarked on a letter-writing campaign, sending hundreds of letters to the property management company. A change.org petition was started by a community member and got 15,000 signatures by early May 2020. This effort led to a change for the management company and discussions of a new lease. Those talks broke down for a variety of reasons.**
- **The booking manager purchased Great Scott (name, alcohol license) from the owner with the assistance of a kickstarter campaign on mainvest online site that had raised \$249,000 from investors who have been promised a 1.4x return on investment over time. <https://mainvest.com/b/great-scott-allston>**
- **The change.org petition to protect Great Scott had 25,036 signatures in late September 2020 <https://www.change.org/p/save-great-scott>**
- **A search for a new location led the new owner to the property owners of the Pizza Regina site who had considered selling for development but historic designation made that difficult. In mid September, the Great Scott booking manager/owner signed a letter of intent with the landlord of the former location of Pizzeria Regina and has started working with a local pizzeria to operate on site when Great Scott reopens.**

The above illustrates the efforts of the community, in the face of change, to keep the cultural institutions, spaces, and opportunities of Allston-Brighton. Multiple efforts to retain affordability and spaces, and retain creative businesses amount to a second un-paid job for many of the cultural workers and advocates in the community.



Goals for this Report

Within the context of the changes and challenges facing the Allston-Brighton creative community, this placekeeping report has the following goals:

- Identify the elements that define the identities and unique qualities of the Allston-Brighton cultural community
- Create an inventory of cultural assets and identify what the focus should be for “keeping”
- Identify opportunities to keep, support, and grow arts and culture in Allston-Brighton
- Provide recommendations for public art
- Make recommendations regarding opportunities to include arts and cultural benefits in new development
- Identify policies to support arts and culture
- Create a framework or model with which the City can approach cultural planning in other neighborhoods

What's in this Report

In addition to this section, “1: Why this Report?,” additional sections include:

2: Defining Culture, Arts and Creative Industries, and Placekeeping: a concise explanation of what we include when we talk about arts and culture and the term Placekeeping.

3: Planning, Policy & Funding Context: a summary of the current programs and funding offered by the Mayor’s Office of Arts and Culture and the workings of the Boston Arts Commission, including recent planning efforts and reports.

4: Community Character/A Changing Community: information on the history and defining characteristics of the neighborhoods of Allston-Brighton and the elements that are undergoing change, including a map of recent and planned new development and changing demographics.

5: Arts and Culture Assets: maps and lists of publicly accessible art, organizations, events and activities, and spaces that contribute to the cultural community.

6: What We Heard: a summary of community outreach regarding what is unique about the creative community, what is under threat, and needs and desires.

7: Placekeeping Ideas and Strategies: the range of possibilities for addressing the needs and issues facing the creative community and arts and culture in Allston-Brighton, considering public sector, private, and nonprofit capacity and available tools and policies.

Section 2:

Defining Culture, Arts and Creative Industries, and Placekeeping

Our Understanding of Culture

Arts and culture in Allston-Brighton includes the things that tend to come to mind immediately when one hears this phrase: murals, public art, music, theatre, and other more formal creative endeavors. There is another big component of culture in Allston-Brighton...one that can be harder to quantify and understand. Culture encompasses the myriad traditions, foods, artistic and craft practices, and other activities that are the informal but very important manifestations of how residents live their lives, celebrate their religions, ethnic traditions, and histories. This report includes both the formal and the informal; it explores the characteristics, demographics, and community organizations and affiliations that exist in Allston-Brighton to ensure that arts and culture encompasses a broad spectrum of formal, and less formal creative endeavors. All of these things together comprise the arts and culture of the community.



Photo by: Jessica Camhi



Defining Arts and Creative Industries

To capture this spectrum of formal and less formal creative endeavors, this report uses a broad and fluid definition of arts and creative industries, termed the Creative Community. This definition originates from the artistic disciplines identified in the City of Boston's Artist Housing Certification¹ and has been extensively supplemented to include the artistic industries that represent the entrepreneurial and collective nature of much of the creative work in the community. This term "arts and creative" includes those working in visual, performing, and literary arts, as well as industrial and culinary arts and makers. Assets include organizations, businesses, informal groups and initiatives, spaces, and events that have an arts and cultural focus or component. The below categories are not intended to be a definitive list, but rather a reflection of an ongoing conversation about arts and creative industries in Allston-Brighton.

The Creative Community includes individuals, organizations, businesses, etc., that are involved in the following areas:

- visual arts, painting, printmaking, sculpture, conceptual art, ceramics, woodworking, textile,
- architecture/design, media arts, film, new media, photography
- dance, theater, music, other performing arts
- literary arts, fiction, nonfiction, poetry, and spoken word
- multidisciplinary art, social practice, history and preservation
- culinary arts, brewing, distilling
- folk and traditional Art
- craft artisan fabrication/production

Creative work can include:

- Art conservation or historic preservation
- Community arts (e.g. public art, creative placemaking, social practice art)
- Craft (e.g. ceramics, fiber, glass, jewelry, metals, textiles)
- Dance (e.g. dancers, choreographers in all genres)
- Design (e.g. fashion, graphic, industrial, object, architecture)
- Film (e.g. animation, documentary, episodic, experimental, narrative)
- Media (e.g. technology, aesthetics, storytelling, digital cultures, immersive design, interactive media, podcasts, virtual reality, web-based projects)
- Music (e.g. DJs, music tech/engineering, musicians in all genres, composers)
- Teaching artist, teacher, or professor (e.g. pre-K-12, undergrad, grad, creative youth development)
- Theater and performance (e.g. directing, experimental, stage production, live action, playwriting, puppetry)
- Traditional arts (e.g. work related to the continuity and evolution of a tradition and/or cultural heritage such as cultural dance, cultural music, oral expression, and traditional crafts)
- Writing and literary (e.g. criticism, fiction, graphic novels, journalism, nonfiction, poetry)
- Visual art (e.g. installation, painting, photography, sculpture)

¹ City of Boston, "Artist Housing Certification," Boston.gov, <https://www.boston.gov/departments/arts-and-culture/artist-housing-certification> accessed April 30, 2020.

It is also useful to understand the ways to make income from creative work:

- Sale of artwork/crafts/other products
- Artist representation/artist management
- Teaching, including arts instructions/lessons
- Audio or video services (recording, streaming, mixing, etc)
- Consulting
- Commissions/Exhibitions
- Criticism/journalism
- Design services, including graphic design and photography
- Film production/editing
- Manufacturing/fabrication
- Marketing + PR services
- Performances/shows
- Speaking engagements, workshops, or trainings, including professional development
- Social media services, marketing, or PR services
- Performing arts production (stage management, lighting design, technical production, etc)
- Touring and ticket sales from live performances
- Artist Residencies
- Grants
- Writing and research services



In all, the creative and cultural landscape in Allston-Brighton is varied and broad.





Placekeeping

This report focuses on placekeeping through the lens of arts and culture. Placekeeping is an intentional effort to actively sustain and nurture a community and its physical and social environment for the benefit of residents and local business owners and workers. Placekeeping focuses on the social fabric, traditions, and norms - things often overlooked by, and invisible to outsiders.

The focus on placekeeping is in response to the implied values and philosophy of placemaking—building something from nothing—creating a place that wasn't there or wasn't good enough. While placemaking in its truest sense is about local community creating public spaces and programs that are self-reflective, it implies by its very name that something needs to be made and often ignores the importance of social fabric in consideration with urban design and public spaces.

In reality, placekeeping in practice is a complex and rare endeavor. The consideration of social fabric includes issues of gentrification, social supports, job opportunities, transportation, and community power...things often overlooked in placemaking. This report seeks to build a foundation for placekeeping by attempting to record and inventory those characteristics of place that residents and business owners and workers wish to keep, and to identify the broad range of strategies, policies, and actions, along with those potentially responsible, that must be deployed to keep "place." This report in no way intends to imply that this inventory and these strategies are the definitive list or answer, but rather seeks to model an approach to "keeping" and to call attention to the complex and oftentimes politically fraught decisions that must be made to accomplish these goals.



Section 3:

Planning, Policy & Funding Context

City of Boston Arts & Culture Context

The Mayor's Office of Arts and Culture (MOAC)

The Mayor's Office of Arts and Culture "...enhances the quality of life, the economy, and the design of the City through the arts. The role of the arts in all aspects of life in Boston is reinforced via equitable access to arts and culture in every community, its public institutions, and public places. Key areas of work include support to the cultural sector through grants and programs, as well as the production and permitting of art in public places." Programs include:

- **Percent for Art Program** – allocates 1% of the City's capital borrowing for the creation of permanent public art in a program administered by the MOAC and the Boston Art Commission (BAC). Boston Creates (2016) outlined the structure for this project which was initiated with a pilot in 2017 with full roll out in 2018.
- **Opportunity Fund** - launched in 2016 to support individual artist in activities that help them share their work with the public, teach others, continue their professional development, and hone their skills. Artists are provided grants of up to \$2000 for meaningful one-time opportunities (artist career development, local arts experiences and events, or a matching MCC Festivals Grant).
- **Artist Resource Desk** – a one stop shop for artists looking to get information on grant opportunities, finding live/work space, navigating City of Boston permitting processes, and more.

- **Cultural Districts** – the Literary Cultural District, the Fenway Cultural District, the Roxbury Cultural District, the Latin Quarter Cultural District
- **Arts and Innovation Districts** – a recommendation of the Imagine Boston 2030 City master plan, the City currently has one Cultural Innovative District in Upham's Corner.

The Boston Arts Commission (BAC)

The BAC is the oldest municipal art commission in the country (authority given by Chapter 410 of the Special Acts of 1898) and it has central authority over all artworks in the City of Boston's collection. The BAC is an independent entity that holds monthly public meetings. The BAC has exclusive authority to approve and commission artworks intended to become property of the City or placed on City property and the BAC also has fiduciary responsibility for the custody & care of all works of art owned by the City as well as the curatorial responsibilities of commissioning and approving City-owned artworks. Funding comes from a variety of mechanisms facilitated through or via the Mayor's Office of Arts and Culture, including a Percent for Art program that funds permanent artworks on City property. The BAC has nine commissioners, all Boston residents, that are appointed by the Mayor. More information about BAC processes and guidelines can be found in Appendix A: Publicly Accessible Art Info for Moving Forward.



Photo by: CivicMoxie
Artwork by: Jessica Unterhalter and Katey Truhn

Boston Creates

The MOAC led a cultural planning process that culminated in the 2016 Boston Creates Cultural Plan.

The Plan provides a ten-year framework for the city, identifies five strategic goals, and calls for a cultural shift in the way City government and the private sector approach and prioritize arts and culture by leveraging current and future municipal investments, creating new partnerships, breaking down barriers that hinder participation in the arts, creating infrastructure that supports artists, and aligning resources towards the goal of making Boston a municipal arts leader.

Vision:

- A Boston in which arts and culture are not just part of a storied past but at the heart of the city's contemporary identity – powerfully expressing who Bostonians have been, who we are, and who we hope to be
- A Boston that demonstrates in concrete ways how it values artists: enabling them to create and showcase their best and most innovative work, grow and develop throughout their careers, and receive the support they need to survive and flourish here
- A Boston that celebrates diversity in all forms by inspiring and empowering all Bostonians to express their individual creativity and cultural identities
- A Boston in which arts and culture are woven into the very fabric of urban living, where Bostonians – residents, workers, students, and visitors – participate and take pride in the vibrant cultural life to be found in every corner of the city
- A Boston that fosters creative thinking as a way of solving our problems great and small

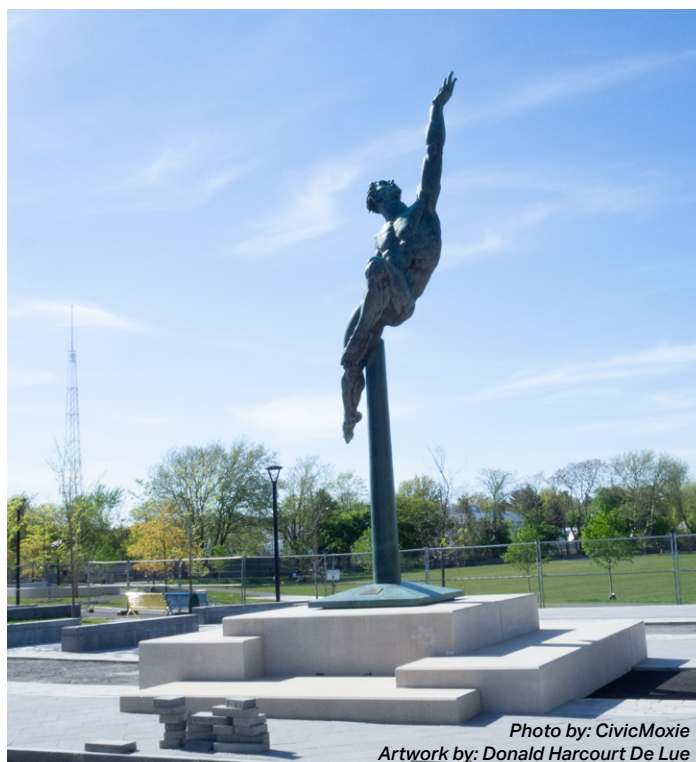


Photo by: CivicMoxie
Artwork by: Donald Harcourt De Lue

The Plan identified the following barriers to Boston's creative potential:

- Fragmentation in the arts and culture sector
- Physical, social, economic barriers to attendance and engagement
- Need for more equity and opportunity across incomes, race, communities, and cultures.
- Lack of affordable spaces and facilities
- Engagement of more youth in arts and education
- Need for enhanced access to information about opportunities, engagements, etc.
- Need for new, sustainable resources

To address the barriers to the city's creative potential and achieve the vision, the plan outlines five goals to guide arts and cultural initiatives and policies moving forward:

1. Create fertile ground for vibrant and sustainable arts and culture ecosystem
2. Keep artists in Boston and attract new ones here, recognizing and supporting artists' essential contribution to creating and maintain a thriving, healthy, and innovative city
3. Cultivate a city where all traditions and expressions are respected, promoted, and equitably resourced, and where opportunities to engage with arts and culture are accessible to all
4. Integrate arts and culture into all aspects of civic life, inspiring all Bostonians to value, practice, and reap the benefits of creativity in their individual lives and communities
5. Mobilize likely and unlikely partners, collaborating across institutions and sectors, to generate excitement about, and demand and resources for, Boston's arts and culture sector

Planning, Policy & Funding Context

City and State planning efforts of the last two decades reveal goals and recommendations in a variety of projects and initiatives that acknowledge the importance of arts and culture for quality of life, community social cohesive, vibrant public space, and more. The planning timeline on the following pages provides highlights from these planning efforts as they pertain to arts and culture in Allston-Brighton.



Photo by: CivicMoxie
Artwork by: Peter Brooks

2005

North Allston Strategic Framework for Planning, commissioned by the BRA (now the BPDA)

Relevant to arts and culture in Allston-Brighton:

- Balance the preservation of existing jobs and businesses with new opportunities generated by new investments.
- Transform Western Avenue into a walkable Main Street (including a possible new cultural facility)
- Increase community benefits associated with new private development to develop new open spaces and improve existing streetscapes
- Transform Western Ave into a more pedestrian-friendly “Main Street”
- Improve access and visible connections to the river
- Use signage to establish gateways, pedestrian connections, and to reinforce North Allston’s sense of place
- Identify potential areas for new public space

2008 - 2009

North Allston-Brighton Community-Wide Plan (CWP), commissioned by BRA (now BPDA)

Relevant to arts and culture in Allston-Brighton:

- Identifies targeted public edges and pedestrian streetscapes, as well as areas of increased building height and residential density
- Recommends creating a new public park and open space
- Treats Western Avenue as a link between residential and campus areas and treat as a center of retail and culture
- Identifies major new pedestrian connections and improvements

2016

Allston I-90 Placemaking Report, commissioned by BPDA

Relevant to arts and culture in Allston-Brighton:

- Unlock potential for a large, new mixed-use district in North Allston
- Create park space on the Charles River
- Provide an off-street landscaped multi-use path connecting the district and the surrounding neighborhoods to the Charles River, including an at-grade crossing over Soldiers Field Road
- Promote access, open space and mitigation of highway and rail impacts along the Charles River along the transition from Soldiers Field Road to Storrow Drive
- Ensure that West Station design includes usable open public space –landscaping, plaza space, seating areas, and special lighting pedestrian connections

2016

Allston I-90 Interchange Improvement & Allston I-90 Placemaking Report, commissioned by MassDOT and its Design Team

Currently in preliminary design, anticipated construction 2022 lasting eight to ten years.

Relevant to arts and culture in Allston-Brighton:

- Improve livability, connectivity, and open space for Allston residents
- Create a new open space along the Charles River
- Make Complete Streets improvements to Cambridge Street
- Enhance bicycle and pedestrian connections

2017

Imagine Boston 2030, City-wide plan commissioned by Mayor’s Office

Relevant to arts and culture in Allston-Brighton:

- Arts and culture should have a place at the center of the city’s contemporary identity
- Foster the creation of at least three Arts Innovation Districts
- Partner with cultural anchors and strengthen midsize and smaller cultural organizations
- Assess the growing need for flexible rehearsal and performance spaces
- Expand investment in art and design in public realm
- Utilize Percent-for-Art program on municipal construction projects and ask private developers to follow our example
- Streamline design standards in pilot plazas, parklets, other open space
- Support individual artists through direct grants
- Support existing artists and attract new artists through affordable space to live and work

2018

Boston Performing Arts Facilities Assessment, commissioned by BPDA

Relevant to arts and culture in Allston-Brighton:

- Determined there is excess supply and unmet demand, however these do not align due to issues of appropriateness, price, and location of available spaces
- Market requires subsidy to adequately support facilities
- Possible solutions: Development opportunities; enhancing partnerships among developers, the City, and the local arts community; incentive structures for new spaces that elevate needs of local arts community.

2012

Brighton Guest Street Planning Study, commissioned by the BRA (now the BPDA)

Relevant to arts and culture in Allston-Brighton:

- Shape future of 100-acre district as a vibrant mixed-use destination
- Create a sense of place and vibrancy for streets and open spaces in new development
- Create a “heart” of culture, retail, dining, educational uses between Guest and Hichborn Streets
- Create a “necklace” of privately developed open spaces linked together by the Guest Street/Braintree Street spine to offer opportunities to program cultural events

2013

Harvard University Institutional Master Plan, Harvard Planning & Project Management

Relevant to arts and culture in Allston-Brighton:

- Enhance the public realm
- Provide community benefits
- Provide \$2 million public realm flexible fund
- Recommend min. 4 ft zone between sidewalk and roadway curb for street furnishings, trees, furniture, etc., tha encourage pedestrian use and public gathering
- Undertake Allston-Brighton Oral History Project with more than 70 interviews with longtime Allston residents, historic photographs, other treasures.

2016

Boston Creates Cultural Plan, commissioned by the MOAC

Relevant to arts and culture in Allston-Brighton:

- Create fertile ground for vibrant and sustainable arts and culture ecosystem
- Keep artists in Boston and attract new ones here
- Cultivate a city were all traditions and expression are respected, promoted, and equitably resourced, and where opportunities to engage with arts and culture are accessible to all
- Integrate arts and culture into all aspects of civic life
- Mobilize likely and unlikely partners, collaborating across institutions and sectors

2014

Housing a Changing City – Boston, commissioned by the Mayor’s Office

Relevant to arts and culture in Allston-Brighton:

- Access to the Allston-Brighton Homeownership Market for a Household with \$80,000 income: 27.5% (Moderate Access)
- Access to the Rental Market for a Household with \$80,00 Income: 78.1% (Good Access)
- Allston/Brighton identified as Low- Income Gentrifying
- Strong neighborhoods should include live-work space for emerging artists and young entrepreneurs.
- The 2018 Plan update increased City housing targets based on faster-than-expected population growth rates. It also recommended reducing the number of undergraduates living off campus and redirecting development pressures away from core neighborhoods.

2021

Allston Brighton Mobility Plan, commissioned by BPDA

Relevant to arts and culture in Allston-Brighton:

- Identifies a number of locations for placemaking efforts, many of which could incorporate public art or other means to reinforce local identity
- Advocates for new pedestrian and open spaces, additional wayfinding for pedestrians and cyclists, and public art
- Recommends new illumination and public art on pathways and bridges

2021

Western Avenue Corridor Study & Rezoning, began Fall 2019, commissioned by BPDA

Potentially will:

- Recommend new or modified zoning for appropriate density, heights and mix of uses
- Suggestions for leveraging development to create community benefits
- Offer a vision to transform Western Ave with key Complete Streets features
- Recommend tactical and permanent public realm enhancement opportunities
- Identify opportunities for new open spaces and parks

Existing Funding Sources and Programs Supporting Allston-Brighton Arts + Culture

Harvard Allston Partnership Fund

Through this fund, \$100,000 is distributed annually to non-profit organizations that serve the North-Allston-North Brighton community. The Allston Partnership Fund Advisory Committee reviews applications and makes recommendations every November to the BPDA who maintains the Fund and approves any disbursements. Initially established in 2008 to address the development impact of Harvard University's Allston Science Complex on Western Avenue, Harvard committed in 2019 to extend the fund for another ten years in association with amendments to its Institutional Master Plan.

Harvard Allston Public Realm Flexible Fund

Established as part of the 2014 Cooperation Agreement between Harvard University and the BPDA, this \$5.3 million fund supports projects that contribute to the goal of "a community transformed by a vibrant public realm of civic and cultural activity; ample open space for passive and active recreation; well-maintained landscaped streets and parks; and a community enhanced by sustainable goals, thoughtful transportation modes, arts and culture." As of 2020, about \$2.1 million remains. It is less standardized than the Harvard Allston Partnership Fund and grant cycles are run roughly every year in the spring, with a couple of grants outside those cycles. Harvard and the BPDA work with the Executive Committee charged with implementing the Fund and the broader community to review and select projects with a goal that the Fund will be fully disbursed by the end of the Institutional Master Plan's term in 2023.

Boston College Neighborhood Improvement Fund ("NIF")

Created as part of a package of public benefits in 2013, Boston College committed to provide \$2.6 million to projects that enhance the public realm for which public sources of financing may be unavailable or inadequate. Eligible projects must be carried out on public property. The Boston College Allston-Brighton Task Force makes recommendations for applications to be approved by Boston College and the BPDA. Disbursement of these funds is planned to be completed by the end of the Institutional Master Plan's term in 2020. Unlike the above funds, Boston College handles grant agreements and disbursements for the NIF.

Section 4:

Allston-Brighton Community Character & Change

Every community is unique and perhaps some more than others. Allston-Brighton offers a mix of long-time residents, a transient student population, and immigrant residents, along with the physical and cultural vitality of Allston Main Streets and the neighborhood service-oriented appeal of Brighton Main Streets. In this mix are the new development projects that have dotted the neighborhood in the last two decades as well as major changes in North Allston with Harvard University's expansion.

Allston-Brighton is known for its music scene, centered in Allston – a place where young musicians can get a start and where a range of venues provide entry points for visibility. Visual artists have studios in a dwindling number of buildings, including one that is slated for redevelopment, and the public art scene is alive and well, offering mostly private artistic efforts clustered in a few areas within the community.

In 2019, Brighton was the second largest neighborhood in Boston, second to Dorchester. Together, Allston and Brighton have a total population of 74,558¹. The breadth of the neighborhood means there is no one predominant demographic or set of cultural practices. Culture abounds in the neighborhoods where one can hear Chinese, Portuguese, Russian, Arabic, Spanish, and other languages. The ethnic traditions and foods, events, and culture of the diverse residents of the community contribute much to Allston-Brighton's character. If perhaps there are any themes or common threads, they would include variety and change.

Allston-Brighton is changing rapidly and, already a transient community, has seen significant resident turnover in recent years. In the face of this change, preserving the rich and diverse cultural character and assets of the community and of the residents who call Allston-Brighton home is of paramount interest.

¹ U.S. Census Bureau, 2015-2019 American Community Survey, and BPDA Research Division Analysis.



Photo by: QivicMoxie

HISTORICAL DRIVERS OF GROWTH AND CHANGE IN ALLSTON-BRIGHTON

- Agriculture and the cattle industry: Known as “Little Cambridge” for the first 160 years after its founding, Brighton separated from Cambridge in 1807 and grew into a large commercial center for agriculture, horticulture, and the cattle industry with convenient access to the Charles River and Boston & Worcester Railroad (constructed 1834). Allston grew up around the construction of the Allston Depot for the Boston & Albany Railroad in 1868 at the eastern edge of the Town of Brighton. The consolidation of the area’s slaughterhouses in the 1870s and annexation by Boston in 1874 led to additional opportunities for growth and development.¹
- Electric streetcar and automobile services: Development escalated after the introduction of electric powered streetcars in 1889, particularly along the main corridors of Harvard Avenue, Cambridge Street, Washington Street, and Commonwealth Avenue. In the early nineteenth century, Commonwealth Avenue from Brighton Avenue to Kenmore Square became Boston’s first “automile” and was home to a concentration of automobile showrooms, services, supply shops, and gas stations.² Allston-Brighton’s population grew from 6,000 in 1875 to 47,000 by 1925 and 70,000 by 1950.³
- Landing place and steppingstone for immigrants: Ever since early Irish immigrants settled in the area to work in the cattle industry and slaughterhouses, the Allston-Brighton area has served as a landing place and steppingstone for immigrants. Over time, Jews, Irish, and Italians have been superseded in numbers by Southeast Asians, Brazilians, Hispanic, and Russians. One third of Boston’s Korean population lives in Allston-Brighton, and businesses started by Brazilian, Chinese, Mexican, and Korean immigrants are especially prevalent along Harvard and Brighton Avenues.⁴ As of 2018, nearly 30% of Allston-Brighton residents are foreign born, and 37% of residents over the age of five speak a language other than English at home.⁵
- Universities and institutions: Universities and institutions are key landowners in Allston-Brighton. Of the total parcel land area of Allston-Brighton (3.79 square miles), 0.8 square miles is owned by BU, BC and Harvard combined. This means these institutions own 21% of the land in the neighborhood.⁶ Concentrations of students at Packard’s Corner, Allston Village, and along Commonwealth Avenue give the area a ‘busy and funky beat’.⁷ As Harvard implements its 10-year Institutional Master Plan and continues to build out its long-term vision for its Allston campus, the University is a major force of development pressure in the area.

1 GlobalBoston Boston College Department of History, “Allston-Brighton”, <https://globalboston.bc.edu/index.php/home/immigrant-places/allston-brighton/>

2 Historic Boston Incorporated, “Historic Allston Continues to Grow and Change,” July 11, 2018, <https://historicboston.org/historic-allston-continues-to-grow-and-change/>

3 Brighton Allston Historic Society, “History of Allston-Brighton,” <http://www.bahistory.org/HistoryBrighton.html>

4 GlobalBoston Boston College Department of History, “Allston-Brighton”, <https://globalboston.bc.edu/index.php/home/immigrant-places/allston-brighton/>

5 U.S. Census Bureau, 2014-2018 and 2006-2010 American Community Surveys, <https://data.census.gov>

6 Analyze Boston, FY2019 Property Assessment data <https://data.boston.gov/dataset/property-assessment> and GIS Boston, Parcels 2018 https://bostonopendata-boston.opendata.arcgis.com/datasets/b7739e6673104c048f5e2f28bb9b2281_0

7 Heather Gordon, *Newcomers’ Handbook for Moving to and Living in Boston*, First Books Inc, 2004.



Photo by: CivicMoxie

As the area developed as a hub for newer immigrants, student populations, and affordable building stock, numerous bars and concert venues emerged in the 1960s and 1970s, causing the area to take on the moniker 'Allston Rock City.'⁸ Bunratty's (now the Wonder Bar) was a starting point for Aerosmith and Bruce Springsteen. Paradise Rock Club hosted U2 on their first U.S. tour, and Billy Joel recorded "She's Got a Way" there. Venues such as the Groggery Club, Harper's Ferry (now Brighton Music Hall), Gladstones, Club Underground, the Crosstown Bus, and Great Scott all contributed to the area's identity as an epicenter of live music. As part of Boston's summer arts festival 'Summerthing' (founded 1968), concerts at the Harvard Stadium hosted 1,500 acts per summer, including Jimi Hendrix, The Rascals, Van Morrison, Ray Charles, and Janis Joplin in 1970.⁹

"I slapped high-fives with crazed rock poet Jim Morrison of The Doors as he zigzagged through a crowd at The Crosstown Bus in Brighton, where hippie girls danced in go-go cages and tinfoil adorned the walls for a psychedelic ambiance."¹⁰

—Steve Morse, *Boston Magazine* describing *The Doors* concert on August 10/11, 1967

"There were six of us in the group, some of us were living in the kitchen, eating brown rice and Campbell's soup. Those days, you know, when a quart of beer was heaven. It was hard times and it was really good. During lunch we would set up all our equipment outside of BU, in the main square and just started wailing. That's basically how we got billed. We never got much publicity in the magazines and newspapers."¹¹

—Interview with Steven Tyler in *Circus Magazine*, June 1975 (Aerosmith shared an apartment at 1325 Commonwealth Avenue in Allston)

⁸ Historic Boston Incorporated, "Historic Allston Continues to Grow and Change," July 11, 2018, <https://historicboston.org/historic-allston-continues-to-grow-and-change/>

⁹ Daily Free Press Admin, "Historical society celebrates Allston-Brighton music scene," *The Daily Free Press*, Boston University, February 24, 2014.

¹⁰ Brighton Allston Historical Society, "Brighton Allston Rock Music History," <http://www.bahistory.org/RockHistory.html>

¹¹ Ibid.

KEY OVERALL TRENDS & RECENT CHANGE

A young population:

The population in Allston-Brighton is younger than the rest of Boston. Fifty-eight percent of residents are young adults between the ages of 20-34 years compared to 35% for the City of Boston as a whole.¹² In 2019, approximately four out of every seven residents in Allston-Brighton were young adults, between the ages of 20 and 34¹³. This is a significant change over the past few decades. In 2019, almost 70% percent of Allston residents were between the ages of 20 and 34, an increase of 213 percent since 1950. For Allston-Brighton as a whole, the young adult population has increased by almost 170% from 1950-2019. (Fig 1 and Fig 2).¹⁴

Increasing diversity:

The Allston-Brighton area has been diversifying in recent years. In 2010, 67% of Allston-Brighton residents identified as Non-Hispanic White Alone; that number decreased to 62% in 2019¹⁵. Simultaneously, Asian residents in Allston-Brighton increased from 14.4% to 17.4% of the total population between 2010 and 2019, while Hispanic/Latino residents increased from 10.1% to 12.4% between 2010 and 2019¹⁶. In the Lower Allston, Allston Square, and Packard's Corner areas, roughly a third of residents identify as Asian, and around St. Elizabeth's Hospital and other areas of Brighton Center, nearly a quarter of residents identify as Hispanic/Latino.¹⁷

Educational attainment:

Allston-Brighton residents overall have high levels of education. In 2018, an estimated 68% of Allston-Brighton residents over the age 25 had obtained a Bachelor's Degree or higher, an increase from 60% in 2010. This is compared to 49% for the city of Boston as a whole.¹⁸

Renters:

Since 1950, Allston-Brighton has had a higher share of renter-occupied units in comparison to the city as a whole.

Renter occupation rates are stable in Allston-Brighton. In 2000, 80 percent units were renter occupied, in 2010, 79 percent units were renter occupied, and most recently in 2019, 79 percent units were reported renter occupied.¹⁹

Income:

Median household income across the city of Boston increased by 13% between 2010 and 2018. During this same time period, median household incomes in 11 of the 17 census tracts in Allston-Brighton increased at a faster rate than the city as a

12 U.S. Census Bureau, 2014-2018 and 2006-2010 American Community Surveys, <https://data.census.gov>

13 U.S. Census Bureau, 2015-2019 American Community Survey, and BPDA Research Division Analysis.

14 U.S. Census Bureau, 2015-2019 American Community Survey, Historical Boston in Context by BPDA Research Division, December 2017, and BPDA Research Division Analysis.

15 U.S. Census Bureau, 2015-2019 American Community Survey, 2006-2010 American Community Survey, and BPDA Research Division Analysis.

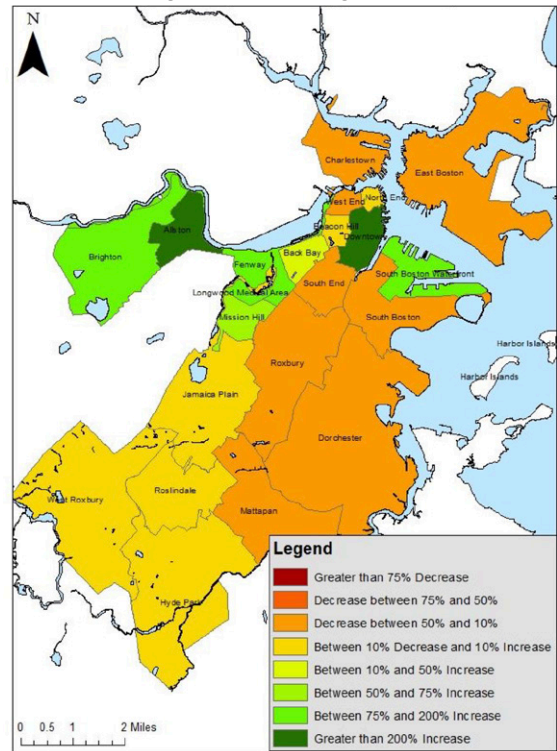
16 U.S. Census Bureau, 2015-2019 American Community Survey, 2006-2010 American Community Survey, and BPDA Research Division Analysis.

17 U.S. Census Bureau, 2014-2018 and 2006-2010 American Community Surveys, <https://data.census.gov>

18 Ibid.

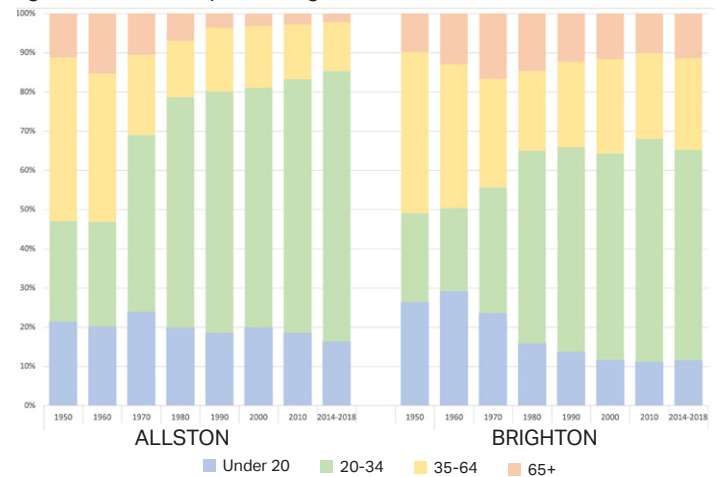
19 BPDA Research, Historical Boston in Context, December 2017 and U.S. Census, ACS 2015-2019, and BPDA Research Division Analysis.

Figure 1. Percent Change in Population Age 20 to 34 (1950-2010)



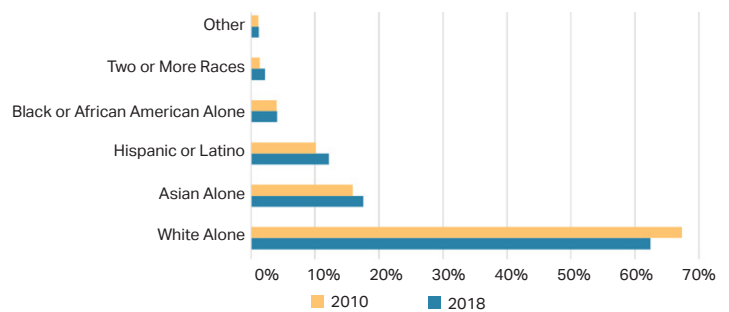
Source: BPDA Research Division, "Historical Trends in Boston Neighborhoods Since 1950," December 2017.

Figure 2. Share of Population Age 20-34 has more than doubled since 1950



Data Source: U.S. Census Bureau, 1950-2010 Decennial Census & 2014-2018 American Community Survey, accessed through Social Explorer Sept 20, 2020.

Figure 3. Increasing Diversity in Allston-Brighton (2010-2018)



Data Source: U.S. Census Bureau, 2014-2018 and 2012-2016 American Community Surveys

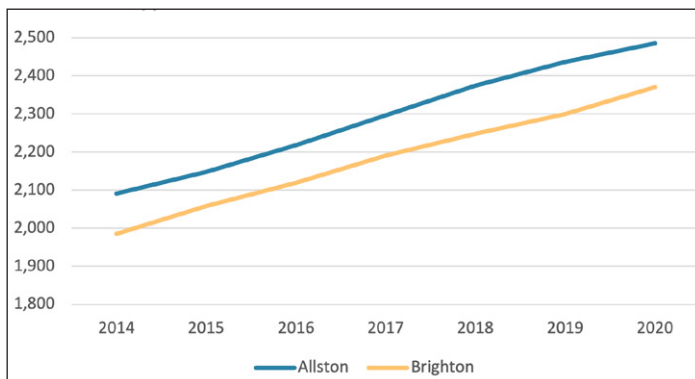
Figure 4. Percent of Population Below Poverty Level by Neighborhood*

	2012	2018
Packard's Corner	55%	42%
Allston Village	33%	28%
Union Sq/Allston Heights/St. Elizabeth's	27%	27%
Cleveland Circle/Aberdeen	26%	21%
Lower/North Allston	21%	17%
Brighton Center	20%	15%
Oak Square	12%	10%

Data Source: U.S. Census Bureau, 2014-2018 and 2012-2016 American Community Surveys

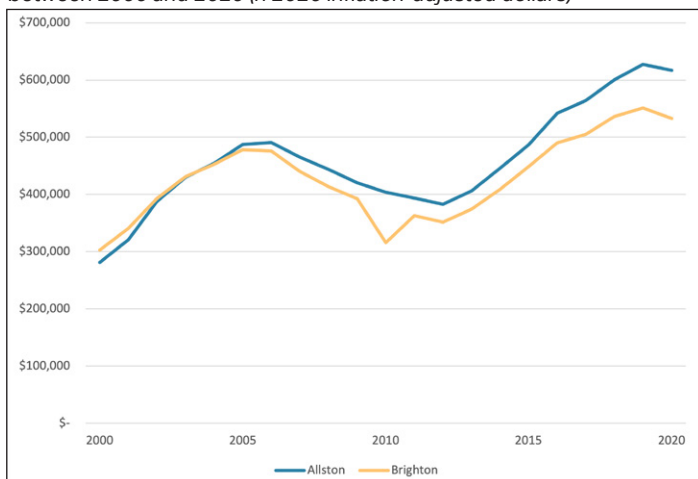
*It should be noted that census tract lines do not align with some neighborhood boundaries, and these are approximations because of the lack of alignment between neighborhoods and data.

Figure 5. Typical Observed Market Rents 2014-2020



Data Source: [Zillow.com](https://www.zillow.com), accessed September 10, 2020

Figure 6. Median Home Values in Allston increased 119% between 2000 and 2020 (in 2020 inflation-adjusted dollars)



Data Source: [Zillow.com](https://www.zillow.com), accessed September 10, 2020

whole. Areas that saw particularly significant increases include the eastern portion of North/Lower Allston (+120%), Packard's Corner (+60%), the area around St. Elizabeth's Hospital (+53%), and Allston Village (+34%).²⁰

Strikingly varied poverty levels within the community and decreasing poverty rates:

At just over 20%, the poverty rate for Allston-Brighton is similar to the poverty rate for the city of Boston. However, within Allston-Brighton, poverty rates range from 6% (near the Newton line) to 42% (near Packard's Corner). Between 2012 and 2018, the poverty rate in Allston-Brighton decreased from 25% to 20%. Packard's Corner (-13%), Brighton Center (-6%), and Allston Village (-5%) showed the largest reductions in poverty rate during this time period (Fig.4).²¹

Resident turnover:

While increasing incomes and decreasing poverty rates are generally quality of life improvements, in Allston-Brighton these trends have produced anxiety in the creative community who have perceptions of high turnover of residents and increasing displacement. Community members who offered feedback as part of this planning process mentioned the large presence of students and rising neighborhood housing costs as contributors to turnover. There are no tracking mechanisms for displacement in the community and this might be an avenue of future study. In 2018, turnover in Allston was 41% since 2015 and 87% since 2010. In the City of Boston as a whole, in 2018 turnover was 22% since 2015 and 57% since 2010. Census tracts do not align exactly with neighborhood boundaries but Census data suggests that turnover was even higher around neighborhoods like Allston Village and Packard's Corner.²²

Affordability is under pressure:

Rising residential rents are a fact of life in the community. Data from [Zillow.com](https://www.zillow.com) shows that rents in both Allston and Brighton have been increasing in recent years. Raw median rents increased 19% across Allston-Brighton between 2014 and 2020.²³ Average rent for a two-bedroom apartment in Allston increased by more than 10% just from 2017-2019, from \$2164 to \$2387 per month, the fifth largest increase during this time period of 22 greater Boston communities.²⁴ These rent increases impacted certain neighborhoods more than others. Allston Village and the eastern portion of Lower/North Allston saw the greatest increases between 2010 and 2018, at 31% and 33%, respectively.²⁵

According to data from [Zillow.com](https://www.zillow.com), median home values between 2000 and 2020 increased 119% in Allston and 76% in Brighton, after adjusting for inflation.²⁶ Home values climbed at especially dramatic rates between 2014 and 2016. While Allston and Brighton show similar overall trends, Allston has experienced higher overall growth rates; in 2000, the median

20 Ibid.

21 U.S. Census Bureau, 2014-2018 and 2012-2016 American Community Surveys, <https://data.census.gov>

22 Ibid.

23 [Zillow.com](https://www.zillow.com), Observed Market Rate Rents, accessed September 10, 2020

24 Demetrios Salpoglou, "2019 Boston Apartment Rental Report," [BostonPads.com](https://bostonpads.com/blog/boston-rental-market/2019-boston-apartment-rental-market-report/), <https://bostonpads.com/blog/boston-rental-market/2019-boston-apartment-rental-market-report/>

25 U.S. Census Bureau, 2014-2018 and 2012-2016 American Community Surveys, <https://data.census.gov>

26 [Zillow.com](https://www.zillow.com), Median Home Values, accessed September 10, 2020

home value in Brighton was 8% higher than in Allston. In 2020, the median home value in Allston is 15% higher than it is in Brighton (Fig. 10). Again, affordability challenges have escalated more quickly in certain areas; the Allston Village saw increases in the median home value of approximately 38% between 2010 and 2018, and the eastern portion of Lower Allston saw increases of 31%.²⁷

Shortage of affordable housing:

The need for affordable housing in Allston-Brighton far exceeds the supply. Rents in Allston-Brighton for a three-bedroom household would require a family earning \$52,795 (the median household income in the neighborhood) to pay 63% of its monthly income in rent, 33% more than the generally recommended 30% of income.²⁸ A full-time worker earning the minimum wage (\$26,520 per year) would have to pay 85% of their income to rent a typical one-bedroom apartment in Allston-Brighton.²⁹ As of July 2020, the 500 residential units owned by the Allston-Brighton Community Development Corporation had a waiting list of more than 17,000 and a very low turnover rate, with applicants on wait lists generally waiting five or more years before getting a unit.³⁰

According to DND, 490 new affordable housing units have been added to Allston-Brighton from 2011-2020.³¹ In 2019, the Boston Housing Authority adopted Small Area Fair Market Rents which links housing vouchers to housing prices in each zip code, recognizing different housing prices across the city and allowing for more housing choice for low-income residents.³² Even with this innovative subsidy program, today's rents are so high that even families with these rental vouchers may be unlikely to be able to use them in Allston-Brighton.

Loss of arts and cultural spaces:

While there are no consistent inventory records over time documenting the loss and changes to arts and cultural spaces and other assets in the community, a list of major venues and spaces that have closed offers a framework for understanding concerns for change in the community:

- Crosstown Bus at 337 Washington St in Brighton Center (2nd floor of Warren Hall); The Doors played here in August of 1967.
- The Groggery Club was on the first floor of Allston Hall building at the corner of Cambridge, Harvard and Franklin Street (near the Turnpike) and closed sometime in the late 1970s. Buddy Miles from Jimi Hendrix's Band of Gypsys and the Electric Flag played there with his own band. This is now part of a 6-parcel development in Allston Village.
- Gladstones at 1239 Commonwealth Avenue; local bands played here.

27 U.S. Census Bureau, 2014-2018 and 2012-2016 American Community Surveys, <https://data.census.gov>

28 Ibid.

29 [Minimum-Wage.org](https://www.minimum-wage.org), "Massachusetts Minimum Wage for 2020, 2021", <https://www.minimum-wage.org/massachusetts>

30 Danny McDonald, "For affordable rental housing in Allston-Brighton, a waiting list of 17,000," The Boston Globe, July 20, 2020, <https://www.bostonglobe.com/2020/07/20/metro/affordable-rental-housing-allston-brighton-waiting-list-17000/>

31 <https://www.boston.gov/sites/default/files/file/2021/04/Income%20Restricted%20Housing%202020.pdf>

32 <https://www.bostonhousing.org/en/News/Boston-Housing-Authority-Implements-Small-Area-Fai.aspx>

- The Avenue Deli, the Grecian Yearning, Riley's, and Gerlando's
- Allston Mall; including Allston Beat clothing chain, Women's Cooperative Art Gallery, Primal Plunge, the underground newspaper, BC Amps.
- Club Underground; this is now a BU dorm laundry room in Packard's Corner. From Feb 1980-June 1981 this basement space welcomed locals and featured a remarkable pipeline for young British bands playing Boston for the first time (New Order, the Cure, Orchestral Maneuvers in the Dark, a Certain Ratio, Bauhaus, Au Pairs).
- Boston Summerthing Concerts – 1500 acts per summer hosting some of the greats for "just \$3!"; events in 1970 included Jimi Hendrix, the Rascals, Van Morrison, Ray Charles, and Janis Joplin's last concert before she died.
- Great Scott recently lost its lease; after much work on the part of the booking manager and community members, it has found a new home at the Pizzeria Regina site.³³

33 Terrence Doyle, "Great Scott May Reopen in the Former Pizzeria Regina Space in Allston," Eater Boston, August 20, 2020, <https://boston.eater.com/2020/8/20/21377222/great-scott-may-reopen-former-regina-space-allston>

KEY TAKEAWAYS

All of this creates challenges for the creative community in Allston-Brighton and the artists, musicians and other creatives who rely on the venues and opportunities to showcase their work and find new audiences. A changing community can be hard to plan for residents' and cultural community goals and needs over the long term. As the community becomes more transient, it can be challenging to recruit creative workers to long-term advocacy work. Disparities in income and well-being can make it difficult for everyone to feel included in arts and culture. In addition, poverty is a barrier to participation and inclusion.

Challenges of affordability are not isolated to the creative community. Advocating for arts and cultural benefits becomes harder when the pressing need for affordability for everyone is so great. Priorities for living wage jobs and affordable housing will compete with arts and cultural community benefits, and alignment between interests should be sought.

There is a broad variety of cultural practices in the Allston-Brighton community, and arts and culture encompass many traditions, media, and creative actions. Connecting efforts, showcasing and supporting cultural activities, and providing advocacy across many traditions, languages, and interests requires thoughtful attention.

SNAPSHOTS OF KEY ALLSTON-BRIGHTON AREAS/SUB-NEIGHBORHOODS

Allston Village:



The Allston Village area runs along both sides of Harvard Avenue from the intersections with Commonwealth Avenue to Cambridge Street with its focus around Harvard Avenue and Brighton Avenue. The commercial strip mostly caters to large concentrations of college students and immigrant populations living in the area.³⁴ Nearly half of residents around Allston Village speak a language other than English at home.³⁵ The Village's one- and two-story commercial blocks house many businesses started by Brazilian, Chinese, Mexican, and Korean immigrants and is noted for its diversity of food options.³⁶

This commercial district, managed by Allston Village Main Streets (AVMS), is home to a large concentration of music venues, including Brighton Music Hall, O'Brien's Pub, and Wonder Bar, as well as many furniture and thrift shops. It has a particularly high concentration of public art, with more than twenty public art murals located on buildings along Harvard Avenue, all sponsored/initiated by private and nonprofit entities. Many events and activities take place along Harvard Avenue, including the annual Allston Village Street Fair, and the AVMS organization works to assist neighborhood businesses and promote the area's cultural vitality.

The Allston Village area has been a particular focus of new development in recent years, particularly in formerly industrial areas between the Village and the highway. Since 2016, more than 1,000 residential units and 35,000 square feet of retail space have been approved within the immediate area, and nearly 600 additional units and 400,000 square feet of commercial space are currently proposed/under review by the City.³⁷

Spotlight:

- Music Venues have been well-represented in the area although many have closed or are endangered.
 - **Bunratty's/Local 186/Wonder Bar:** A major live music staple in the 1960s and 1970s, Bunratty's at 186 Harvard Avenue became Local 186 in the 1990s and now houses the Wonder Bar. Bands who have played at Bunratty's include Frank Zappa, Aerosmith, Bruce Springsteen, Steve Ray Vaughan, George Thorogood, Extreme, B.J. Thomas, Jill Sobule, Johnny A, and Del Amitri, and the venue was a starting point for both Aerosmith and Bruce Springsteen³⁸
 - **Brighton Music Hall:** Harper's Ferry at 186 Brighton Ave opened in 1970 and was another staple of live music for decades. The venue closed in 2010, but was reopened as Brighton Music Hall
- Artist/Maker Space at **119 Braintree Street** is an iconic location in Allston. Located in a seven-story building built in 1903, 119 Braintree Street is home to more than 100 tenants in flexible studio and office spaces, including artists, craftsmen, small businesses, and entrepreneurs.³⁹ It has long served as a cultural anchor in the community and for more than thirty years has hosted an annual Open Studios event celebrating local artists. In August 2020, a Letter of Intent was filed with the City proposing to demolish the existing 119 Braintree structure and the adjacent building and replace them with a 12-story commercial building and a 6-story residential building.⁴⁰



³⁴ Brighton Allston Historical Society, "Harvard Ave and Cambridge St Architecture," <http://www.bahistory.org/HarvAveArch.html>

³⁵ U.S. Census Bureau, 2014-2018 American Community Surveys, <https://data.census.gov>

³⁶ Kyle Paoletta, "Is Harvard Destroying Allston – or Saving It?", Boston Magazine, September 10, 2019, <https://www.bostonmagazine.com/news/2019/09/10/harvard-allston/>

³⁷ Boston Planning & Development Agency's Development Project Pipeline, 2011-2020, <http://www.bostonplans.org/projects/development-projects>

³⁸ Vanyaland, "Boston Gone: The Sites of Rock Clubs No Longer With Us," August 30, 2018, <https://vanyaland.com/2018/08/30/boston-gone-the-sites-of-rock-clubs-and-music-venues-no-longer-with-us/4/>

³⁹ 119 Braintree Street Realty LLC, "About 119", <https://119bsr.com/about/>

⁴⁰ BPDA Development Under Review, 119 Braintree Street, <http://www.bostonplans.org/projects/development-projects/119-braintree-street>

Packard's Corner:

Located at the western edge of Boston University's campus, 'Packard's Corner' at the intersection of Commonwealth and Brighton Avenues is an especially student-centric area of Allston. Nearly half of residents are between the ages of 20-34 years old. In recent years, the area has seen particularly high rates of resident turnover and demographic changes.

The area gets its name from the Packard's Sales Stable and Riding School that was located in the vicinity from 1885-1920 and the subsequent Packard Motor Company, built in stages from 1909-1930.⁴¹ The stretch of Commonwealth Avenue from here to Kenmore Square became known as "automile" during the 1920s and catered to automobile parts and services.

Spotlight:

- **Paradise Rock Club** opened in 1977. Because of its small size, it has often been the location for bands visiting Boston for the first time who then went on to bigger success and larger venues. U2 played here on their first US tour in 1980, and Billy Joel recorded "She's Got a Way" here.

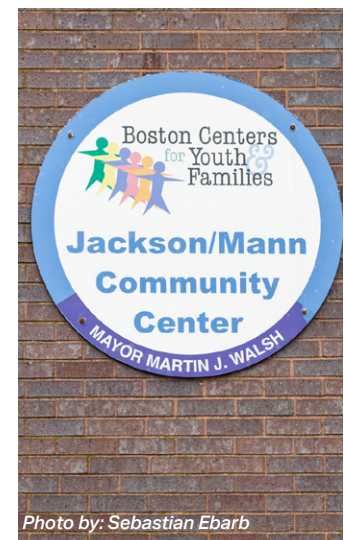


Union Square:

Like Allston Village, the commercial center at Union Square grew along the intersection of major transit routes and today is home to a diversity of food options and cultural assets. East of the Square, along Washington Street, the area becomes less student-oriented and serves as a transitional area to the more residential areas of Brighton. The historic Twin Donuts sign is an iconic symbol of the Square.

Spotlight:

- **The Jackson Mann Community Center** has provided educational, cultural, social, recreational, and community services to the residents of Allston-Brighton for over forty years. Resources include classes for adults and teens in a range of arts, crafts, technology, and business skills, English as a second language instruction, athletics, preschool, and after school/summer programming. The space sits between two Boston Public Schools, both of which are slated for closure/renovation over the next two years which could impact the operations of the center.⁴²
- **Ringer Park and Playground** is Allston-Brighton's largest City of Boston-owned green space and provides a central location for many neighborhood activities and events. The 12-acre Olmsted-designed park includes a performance space, baseball field, tennis and basketball courts, playground structures, and a woodland area with natural trails, and directly abuts the West End Boys and Girls Club. A Ringer Park Comprehensive Planning process, led by the City's Parks & Recreation Department, is currently underway to plan for long-term and short-term improvements at the park.⁴³



⁴¹ Brighton Allston Historical Society, "Packard's Corner History," <http://www.bahistory.org/PackCornHist.html>

⁴² Urban Planet Blog, "Putting the 'rock' back in 'Allston Rock City'", <https://www.urbanplanet.org/forums/topic/5881-putting-the-rock-back-into-allston-rock-city/>

⁴³ City of Boston, Ringer Park Improvements, <https://www.boston.gov/departments/parks-and-recreation/ringer-park-improvements>



Photo by: CivicMoxie

North Allston (or "Lower Allston"):

The area of Allston north of the Massachusetts Turnpike is sometimes referred to as "Lower Allston" due to its low elevation adjacent to the Charles River. Its residential areas are generally quieter and less student-centered than the rest of Allston-Brighton, with higher rates of homeownership than the rest of Allston (nearly 25%).⁴⁴ The St. Anthony's Church neighborhood, between the Massachusetts Turnpike to the south and Western Avenue to the north, is a residential area tucked between major transportation thoroughfares. The neighborhood was mostly developed between 1850 and 1900, with the Romanesque church built in 1895.⁴⁵ Once Irish and Italian, this area is home to a large Brazilian community today.⁴⁶

A large portion of the land in the northeast section of North Allston is owned by Harvard University, and this area has been characterized by significant development as part of the roll-out of the University's 2013 Institutional Master Plan, which identified nine construction projects in the area to be completed between 2013 and 2023.⁴⁷

Spotlight:

- **Barry's Corner** in North Allston is familiar with the impacts of development pressure. Located at the corner of North Harvard Street and Western Avenue, the tightly knit working-class neighborhood of 52 buildings and 71 families, primarily Irish, Italian, Polish, and French residents, was taken by eminent domain in 1964 and demolished by the Boston Redevelopment Authority after it was deemed blighted. Protestors actively fought the plan for urban renewal, but the 52 buildings were demolished in 1969. A 10-story luxury apartment building was re-built in the neighborhood's place.⁴⁸



Photo by: CivicMoxie
Artwork by: IMAGINE

Brighton Center:

Focused around the intersection of Washington Street with Market Street and Chestnut Hill Avenue, Brighton Center is home to a number of local art studios and organizations and the Allston-Brighton Heritage Museum. The open space at Brighton Common hosts many neighborhood events, including a farmer's market and outdoor concerts. Brighton Main Streets works to improve the neighborhood commercial district and support the small businesses in the area.

The area was developed as a major center for agriculture and was the site of the largest cattle market in New England.⁴⁹ In the 1920s, renewed commercial development was spurred by Italian, Jewish, and Irish entrepreneurs who operated grocery, clothing, hardware, and other businesses in the one- and two- story commercial blocks. The Brighton Center Historic District was added to the National Register of Historic Places in 2011.

Spotlight:

- Built in 1929, the **Art Deco Egyptian Theater** was a grand movie palace considered to be one of the 'handsomest movie palaces' in Boston. With a seating capacity of 1,700, the construction of this theater coincided with the advent of "talking pictures." This theater reached the height of its popularity during World War II, but was demolished in 1959, unable to compete with the convenience and economy of television.⁵⁰



Photo by: CharmaineZoe,
cinematreaasures.com

44 U.S. Census Bureau, 2014-2018 American Community Surveys, <https://data.census.gov>

45 Brighton Allston Historical Society, "North Allston's Unique Saint Anthony's Church Neighborhood," <http://www.bahistory.org/HistoryNorAllstonNeighbrhd.html>

46 GlobalBoston Boston College Department of History, "Allston-Brighton", <https://globalboston.bc.edu/index.php/home/immigrant-places/allston-brighton/>

47 Harvard University, Harvard University's Campus in Allston, Institutional Master Plan, July 2013, Revised October 2013, https://home.planningoffice.harvard.edu/files/hppm/files/harvard_imp_2013_0.pdf

48 Rachel Hock, "The Land Boston Forgot, the (r)evolution of Barry's Corner and the Search for Annie Soricelli," Boston Institute for Nonprofit Journalism, <https://medium.com/binj-reports/the-land-boston-forgot-cdcc7bf9661a>

49 Brighton Allston Historical Society, "Brighton Center - Washington St," <http://www.bahistory.org/BrightonCenter.html>
50 Ibid.

Cleveland Circle/Aberdeen:

Cleveland Circle developed primarily between 1870-1950 following the relocation of area slaughterhouses in 1870 and the installation of the streetcar along Beacon Street in 1890. The area remains a transportation hub today, located at the culmination of the B, C, and D branches of the MBTA Green Line. Adjacent to Boston College's campus, apartment buildings along Commonwealth Avenue house many students who drive demand for Cleveland Circle's bars, restaurants, and shops. The Chestnut Hill Reservoir in Cleveland Circle is a large freshwater body of water with a walking path and park surrounding it.

The Aberdeen neighborhood was originally developed by the Aberdeen Land Company and refers to the area between Commonwealth Avenue and Beacon Street. Initial development was built to complement the area's topography and is characterized by curvilinear streets and large shingle-style houses in naturalistic settings.⁵¹

Spotlight:

- **Cleveland Circle** lies at the 22-mile marker of the Boston Marathon, where runners transition from Commonwealth Avenue onto Beacon Street. The world's oldest annual marathon, the event draws athletes and visitors from all over the country and the world and spectators flock to Cleveland Circle to watch from this transit-accessible location.⁵²
- **2Life Communities** provides independent housing for older adults with more than 700 apartments for low-and-moderate income residents at its Brighton campus on Chestnut Hill Avenue. The four-building campus includes a 200-seat auditorium and an outdoor courtyard that are increasingly used for public community events and performances.⁵³ In 2020, 2Life Communities was selected to redevelop the Boston Housing Authority's J.J. Carroll Apartments, adjacent to its Brighton campus.⁵⁴

Oak Square:

Overwhelmingly residential in character, the Oak Square area borders Newton to the west and the Charles River to the north. Median household incomes are higher in this area than the rest of Allston-Brighton, and the area is home to fewer students and is less diverse and less transient than the rest of the community.⁵⁵

Oak Square is home to a number of historically significant buildings and institutions, including the Art Deco Faneuil Branch of the Boston Public Library, the Craftsman style Fire Station, Our Lady of the Presentation Roman Catholic School, Rectory and Church, and the former Oak Square Elementary School. Long-term local residents and property owners have led successful efforts to preserve a number of historically significant buildings and institutions in the face of development pressure. As the area begins to see a reduction in owner-occupied units, ongoing resident concerns are summarized in a WBUR radio interview from 2013: "Absentee landlords are just looking at this as a gold mine to milk it, to not take care of the neighborhood, and to get their money out of it."⁵⁶

Spotlight:

- The **Oak Square YMCA** and the **Faneuil Branch of the Boston Public Library** serve as strong community anchors that host events such as an Annual Funky Auction, Halloween Parade, Classes, and Literary presentations.

⁵¹ Brighton Allston Historical Society, "Aberdeen History," <http://www.bahistory.org/AberdeenHist.html>

⁵² Boston Athletic Association, "About the B.A.A. and the Boston Marathon," <https://www.baa.org/about/boston-marathon>

⁵³ 2Life Communities, "Home," <https://www.2lifecommunities.org> and Berklee College of Music, "2Life Courtyard Series," <https://www.berklee.edu/events/summer/2life-courtyard-series>

⁵⁴ 2Life Communities, "J.J. Carroll Redevelopment," <https://www.2lifecommunities.org/jicarroll>

⁵⁵ U.S. Census Bureau, 2014-2018 American Community Surveys, <https://data.census.gov>

⁵⁶ Sacha Pfeiffer and Lynn Jolicœur, "In Brighton's Oak Square, Worries About Neighborhood Stability, Absentee Landlords," WBUR, October 9, 2013, <https://www.wbur.org/news/2013/10/09/in-brightons-oak-square-worries-about-neighborhood-stability-absentee-landlords>



Photo by: Sergey WereWolf, CC0, via Wikimedia Commons



Photo by: Pi.1415926535, CC, via Wikimedia Commons



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LOOKING FORWARD: FUTURE DEVELOPMENT

Not surprisingly, the areas that have experienced the greatest resident turnover and community change in recent years are the same areas that have seen significant new development.

Volume and Type of New Development in Allston-Brighton:

Since 2010, more than 7,000 residential units (including more than 1,000 affordable housing units) have been approved for construction in Allston-Brighton, along with 2.3 million square feet of commercial space (1.2 million sf of office, 476,000 sf of retail). This development pace is not slowing down. More than 3,000 residential units (including more than 400 affordable housing units), 1.5 million square feet of office space, almost 200,000 square feet of retail, and 400 hotel keys are all proposed or under review by the City of Boston.⁵⁷

Certain areas have seen particular development pressure, including industrial areas along the Massachusetts Turnpike and the eastern portion of North Allston. These development hubs have formed in response to amenities like the newly constructed commuter rail station at Boston Landing as well as Harvard University's continued expansion into Allston. These are many of the same areas that have seen particularly high resident turnover in recent years.

Development as an opportunity:

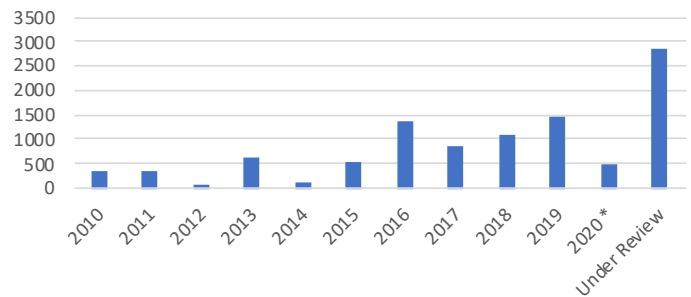
Particularly in Allston, many recent and upcoming projects are making some effort to create artist spaces or include public art elements through an informal negotiation process. Recent examples include:

- Provision of gallery space to be leased to an artist non-profit to use and operate
- Affordable artist live/work spaces
- Incorporation of Artist Live/Work Design Specifications, including widening doorways where possible, locating units close to the art gallery space, durable surfaces such as concrete floors, noise mitigating construction, and higher ceiling heights
- Public art for public passageways or face of structures
- Work and gallery spaces reserved for local artists; co-working spaces
- Interior and exterior exhibition spaces
- Collaboration with the local artist community

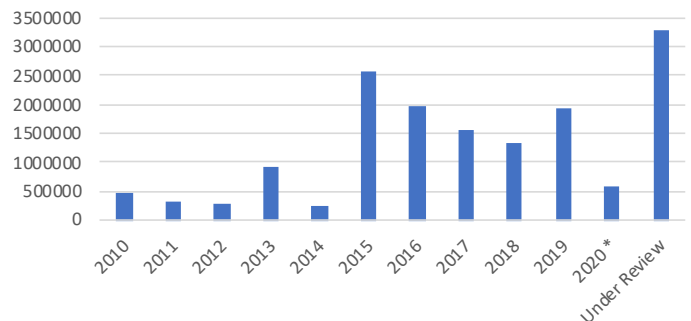
The challenges with these informal negotiations include that they often have no protections for long-term benefits, they may not prioritize what is most needed by cultural workers and the community, and they may be discussed with sub-sets of the cultural community, preventing full inclusion and transparency and limited who may be informed of paid work opportunities. This report makes recommendations in Section 7 and Appendix A for formalizing these negotiations to gain the maximum benefits for the community.

⁵⁷ Boston Planning & Development Agency's Development Project Pipeline, 2011-2020, <http://www.bostonplans.org/projects/development-projects>

Residential Units Approved by Year



Building Square Footage Approved by Year



*2020 values only reflect a partial year through August 2020



Note: Inventoried development data includes "small projects" (over 20,000 sf in size), "large projects" (over 50,000 sf in size) and "Institutional Master Plan projects" (relating to academic and medical campuses) as reviewed by the BPDA. All data is from the Boston Planning & Development Agency's Development Project Pipeline, 2011-2020.

Allston-Brighton Recent and Upcoming Development

Data Source: City of Boston
August 2020

Development by Stage
(as of August 2020)

- Construction Completed
- Under Construction
- Upcoming: Approved
- Upcoming: LOI
- Upcoming: Under Review
- Art or Cultural Element part of Development

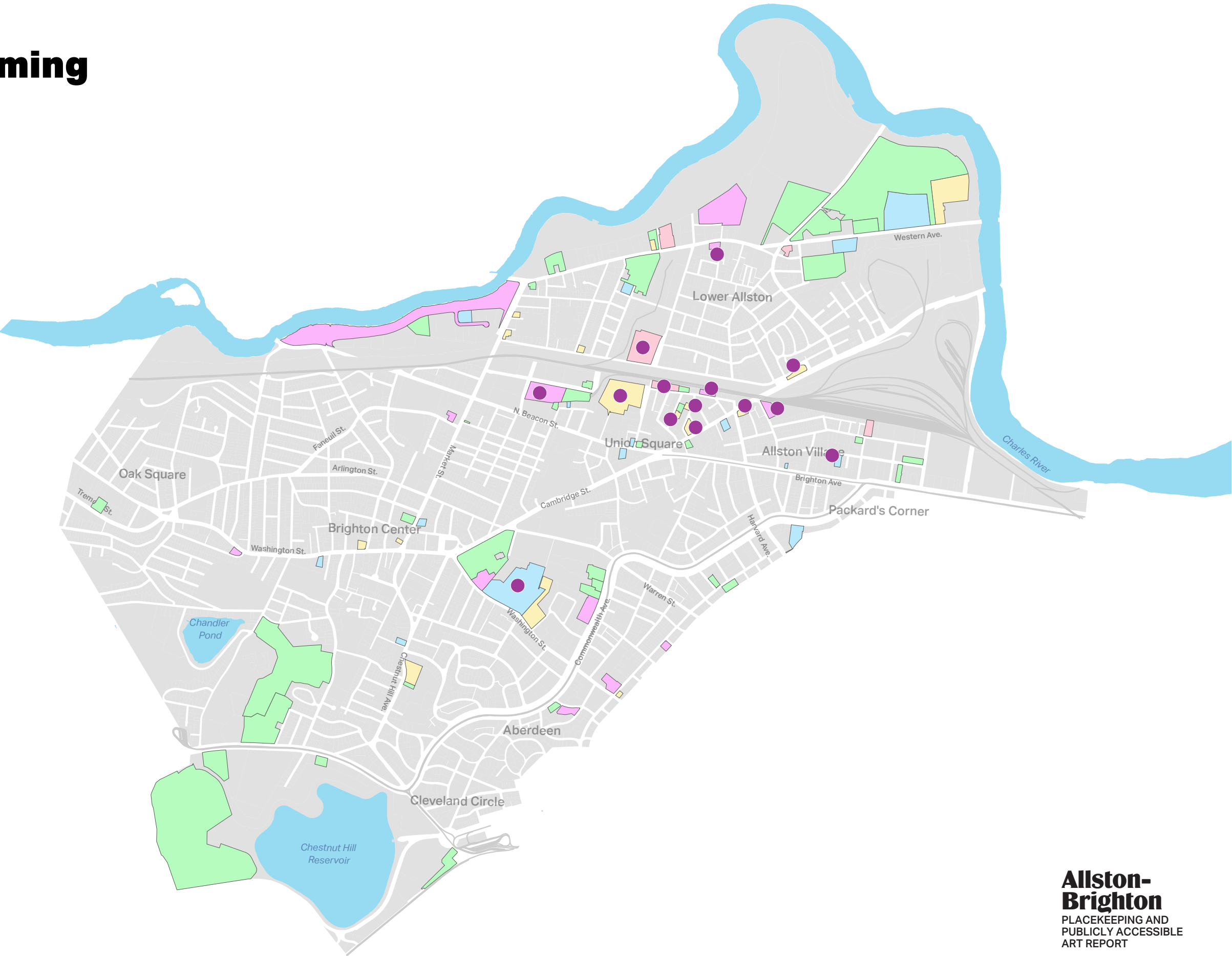


Figure 7. Recent and Upcoming Development in Allston-Brighton



Photo by: CivicMoxie

Boston Landing

On a 14-acre site adjacent to the Massachusetts Turnpike on the Allston/Brighton line, once home to stockyards and slaughterhouses, a 1.43 million square foot development has been constructed since 2012, including a 250,000 square foot headquarters for New Balance, a 350,000 square foot sports complex, a 140,000 square foot boutique hotel, three office buildings totaling 650,000 square feet, and 65,000 square feet of retail/restaurant uses. This development is served by a new MBTA stop on the commuter rail that was privately funded by New Balance. This concentration of new development and amenities is spurring the re-development of surrounding formerly industrial areas, often primary sources of affordable artist space, into luxury apartment and office buildings.

Harvard University Development

With more than 300 acres in its Allston campus, Harvard controls approximately 12% of the land in Allston-Brighton and has been a major driver of development in recent years. An Institutional Master Plan (IMP), first approved in 2013, presents a long-term vision for the area and lays out nine major development projects to be completed before 2023 as well as long term investments in transportation and community infrastructure. As the University continues to expand its footprint in Allston, it has also completed or planned a number of additional projects beyond the scope of the IMP.

Institutional Master Plan projects:

Completed:

- Harvard Business School's Ruth Mulan Chu Chao Center
- Harvard Business School's Klarman Hall
- Harvard Business School's Faculty and Administration Office Building
- Harvard Stadium Addition and Renovation
- Mixed Use Facility and Basketball venue
- Hotel and Conference Center
- HBS Baker Hall

Upcoming:

- Further renovation of Soldiers Field Park graduate housing complex
- Gateway Project (will include 300,000 sf of mixed-use building space)

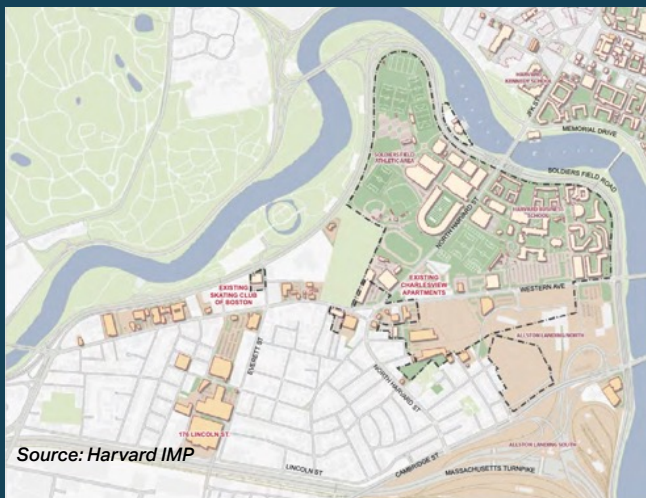
Other Projects:

Completed:

- Harvard Business School's Tata Hall
- Barry's Corner Residential and Retail Commons
- Harvard Ed Portal
- Harvard ArtLab
- District Energy Facility
- Harvard Ceramics studio
- Harvard iLab
- Harvard Launch Lab
- Harvard Life Lab

Upcoming:

- Science and Engineering Complex: (under construction) totals 400,000 sf of offices and labs and 250,000 sf of apartments
- Enterprise Research Campus research and commercial space, also green space, residences, hotel and conference center.



Source: Harvard IMP



Photo by: CivicMoxie

Section 5:

Cultural Assets

Allston-Brighton's cultural assets were mapped and/or inventoried from March – October 2020 and are described below. Asset mapping includes:

- Publicly accessible art
- Community Assets: organizations and institutions, artistic businesses, spaces, and buildings
- Events and activities
- Restaurants, Eateries and Food Markets
- Cultural workers (inventory only, not mapped)

Because the community is constantly changing, these should not be considered definitive lists of all assets but rather a snapshot of what was visible and evident at the time. The asset mapping here and the placekeeping recommendations in section 7 acknowledge the changing nature of the cultural landscape and offer recommendations for continuing to maintain and update an inventory of assets in the community.

An expansive definition of public art is necessary in Allston-Brighton and the term “publicly accessible art” is used in this report because much of the “public” art in Allston-Brighton is not part of the Boston Art Commission (BAC) public art collection. Rather, the art in public places reflects the varied sponsors, initiatives, and artists who have contributed to a rich collection of publicly accessible art that has grown organically over time and is deeply reflective of trends, traditions, and character of the community. Because of new development and the expected continued tradition of murals and private property artwork, this understanding of publicly accessible art will be needed in order to encourage, require, and create guidelines for public art on private land. The term “publicly accessible art” is used to capture the varied nature of art in publicly accessible and viewable places in Allston-Brighton. See Appendix A for more information on publicly accessible art in the community, including images of these artworks.

Summary of Existing Publicly Accessible Art in Allston-Brighton

The majority of publicly accessible art installations in Allston-Brighton are private (on private property and/or privately commissioned). Of all of the publicly accessible art in Allston-Brighton, 26 are official City of Boston Public Art, and of these nine are plaques and markers. Overall, there is a marked range of art, from the more traditional pieces from the City Public Art collection to the murals and art bike racks that have been installed in the last ten years.

There are 43 murals in Allston-Brighton, which is nearly 40% of all publicly accessible art surveyed. Of these, more than half are clustered along the Harvard Avenue/Allston Village Main Streets area. Functional Art (25%) consists of utility boxes, fences, bike racks, benches, and certain ornamental architectural elements. This category of art is more evenly distributed throughout Allston-Brighton but is mostly located along highly trafficked routes and commercial centers. Sculpture (17%) tends to be more distributed within residential districts and open space areas than other forms of art surveyed. Other publicly accessible art forms include monuments, historic plaques and markers, and other multi-media installations.



*Photo by: CivicMoxie
Artwork by: Deborah Johnson*



Photo by: CivicMoxie
Artwork by: Deborah Johnson

In summary:

Allston-Brighton has 114 publicly accessible art installations¹ in the following categories:

- Mural (43)
- Sculpture (19)
- Monument (10)
- Historic Plaques and markers (9)
- Functional Art (28) - includes utility boxes, fences, bike racks, benches, ornamental architectural elements, street banners²
- Other multi-media (5): Large-scale media / light installations, print dispensers, temporary window installation

Publicly Accessible Art

An expansive definition of publicly accessible/visible art is necessary in Allston-Brighton because the varied art pieces as well as sponsors and artists of works on private property create a rich collection of art that is reflective of the community. Locations of publicly accessible art were determined by reviewing data on locations of City-owned public art from the Boston Arts Commission (BAC), field visits and inventorying by CivicMoxie staff in August 2020, interactive mapping by community members through the project website, information provided by Allston Village Main Streets, and feedback/input from the Mayor's Office of Arts and Culture.

¹ Inventory as of the summer of 2020, compiled from BAC records, CivicMoxie site surveys, and files provided by Alex Cornacchini, Director of Allston Village Main Streets.

² Art that serves a useful purpose besides the aesthetic, entertainment, or contemplative value – taken from <https://www.boiseartsandhistory.org/media/3215/guide-to-public-art1.pdf>

FUNCTIONAL ART

1. Gymnastic Figures and Granite Ball Benches
2. Big Heart Energy
3. Look Up, Allston!
4. Painted electric box
5. Pizza squirrel!
6. Artistic Fence
7. Artistic Bench
8. Riverdale st and western ave
9. Comm ave and Harvard ave
10. Harvard Ave electric box
11. Cambridge St and Washington st
12. Cambridge st tree boxes
13. Brighton Ave electric box
14. Cambridge st utility box
15. Beacon and market utility box
16. Allston Bike rack
17. Hamilton Elementary School Fence
18. Chesnut and Comm Ave Light Box
19. Joyce Playground Fence
20. Joyce Playground Lightbox
21. Light box
22. Light box
23. Light box
24. Light Box
25. Light Box
26. Light boxes
27. Light Box
28. Light Box

HISTORIC PLAQUES & MARKERS

1. Breck Garden Medallion
2. Brian Honan Memorial
3. Great Bridge
4. Sparhawk Mansion Tablet (no longer remains)
5. Market Street Burial Ground
6. First Electric Trolley Ride (no longer remains)
7. Great Oak Site
8. Packard Building
9. Noah Worcester House

MONUMENT

1. Brighton Soldiers Monument
2. Edward M. Cunningham Memorial
3. Alice E. Gallagher Memorial
4. Brighton War Memorial
5. Allston Brighton Korea and Vietnam Wars Memorial
6. Stanley Kaplan Memorial
7. Joseph Golden Memorial
8. Prussman memorial
9. Rabbi Joseph Shalom Shubow Memorial
10. World War II Memorial

MURAL

1. Faces of Allston
2. Empire Pizza (no longer remains)
3. Famous Joes
4. Historic Allston (Allston Then and Now)
5. Relief
6. The Factory
7. It's All in Allston
8. The Allston Palate

9. Allston Rock City
10. Allston, I Really Love You!
11. A Composition of Moments
12. PRX Podcast Garage Mural
13. Zone 3
14. Saya Patri (One with a Hundred Petals)
15. All That Empty Space
16. Evo
17. The Gateway to the Garden
18. Great Scott Mural
19. Allston Station Mural
20. Sunset Mural
21. Small Mural
22. Allston Village Mural
23. Window Murals
24. Allston Diner Mural
25. Vivant Vintage Mural
26. A Bird's Eye View of Allston Village
27. Alley Mural
28. Lulu's Mural
29. Swan Pond Mural
30. APAC Building Mural
31. Boston Mural
32. House Mural
33. Domino Theory
34. Harvard Ave - Allston village - drive thru
35. Glenville Terrace 2
36. The Pet Shop
37. Comm Ave
38. Imperial Pizza
39. Bus shelter Cambridge and warren St
40. Action bearing company
41. Bazaar on Cambridge
42. Mural on Fence

OTHER MULTI-MEDIA

1. WE ALL
2. Shadows of Barry's Corner
3. Windows of Harvard: Art from our Community (temporary works)
4. Art in Print Vending Machine
5. Allston Village Lights

SCULPTURE

1. Wings of Imagination
2. Harold Connolly Tribute
3. Allston Directional
4. Honan-Allston Bike Racks and Tree Guards
5. Lincoln Street Green Strip
6. Family Group
7. Zeotrope
8. Quest Eternal
9. Presence
10. Search
11. Untitled
12. Ines
13. Sculptures on view as part of the exhibition supported by the C. Ludens Ringnes Sculpture Collection
14. Digital DNA
15. The Golden Greek
16. Brighton High School
17. Woman Stretching
18. Carved Bear Statue
19. Jackson Mann Frog

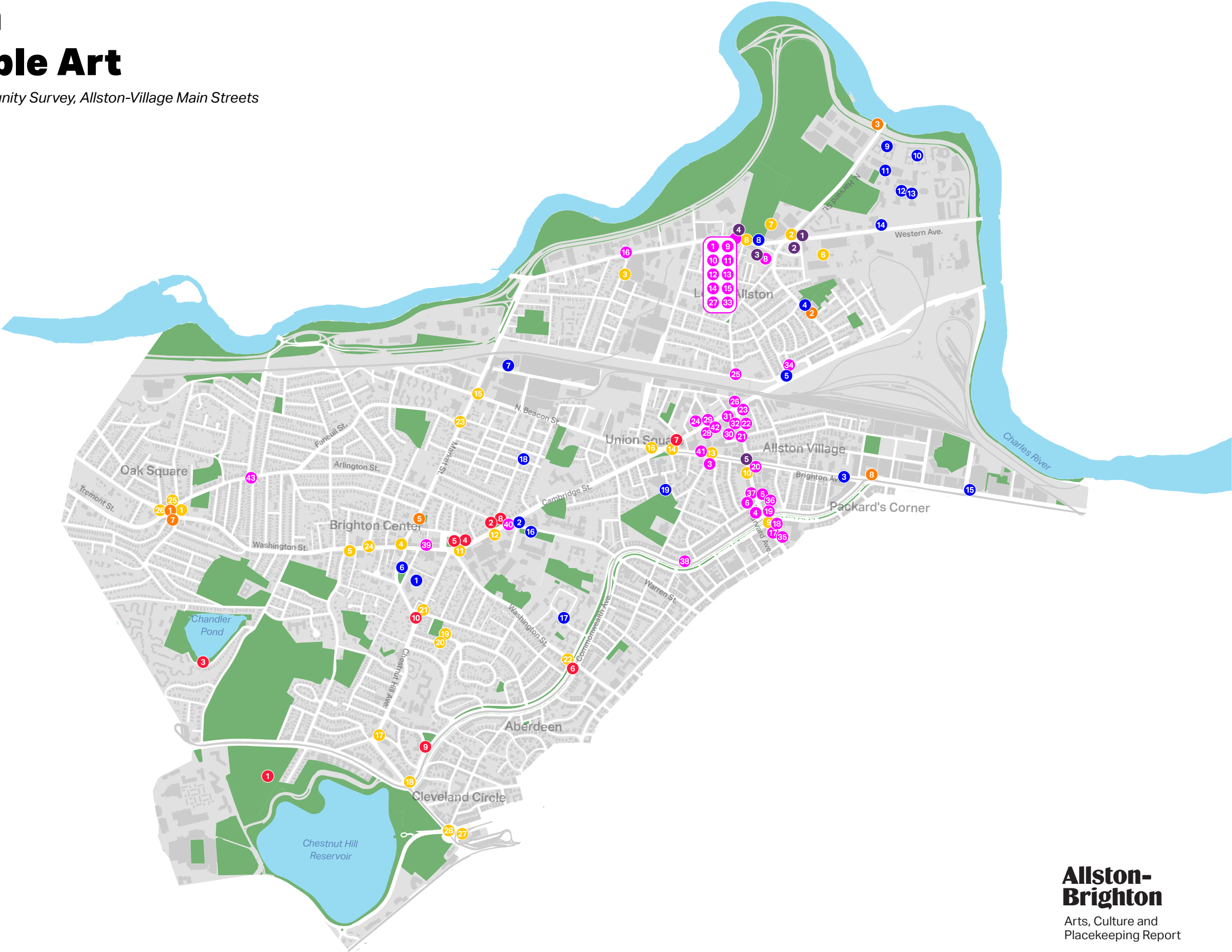
Locations of publicly accessible art were determined by reviewing data on locations of City-owned public art from the Boston Arts Commission (BAC), field visits and inventorying by CivicMoxie staff in August 2020, interactive mapping by community members through the project website, information provided by Allston Village Main Streets, and feedback/input from the Mayor's Office of Arts and Culture.

Allston-Brighton Publicly Accessible Art

Data Sources: City of Boston, CivicMoxie, Community Survey, Allston-Village Main Streets
August 2020

Art by Type

- Functional Art
- Historic Plaques and Markers
- Monuments
- Murals
- Sculpture
- Other/ Multi-Media



Existing Community Assets: Organizations and Institutions, Businesses, Spaces, and Buildings

Existing Community Assets include arts, cultural, and educational organizations and institutions, businesses or property owners with an arts and cultural focus or component, and interior and exterior spaces that serve as cultural assets to the community. Locations were determined through self-registry to a central listing through the project website, interactive mapping by community members on the project website, and online research using search terms such as museum(s), art communities, art space, galleries/gallery space, mixed-use space, art shows, arts festivals, art installations, artists living space, arts and culture, art for sale, and immigrant community/organizations. Information was also found in the New England Foundation for the Arts CreativeGround directory (www.creativeground.org, accessed October 2020), from feedback from the community through public meetings and interviews, and via input from the Mayor's Office of Arts and Culture.

BUILDING

1. Harvard University
2. White Horse Tavern
3. Tavern In the Square
4. Studio Allston Hotel
5. St. Elizabeth's Hospital
6. Garage Boston
7. Franciscan Children's Hospital
8. EF Education
9. Brighton Marine Health Center
10. Boston University
11. Boston College

ORGANIZATION

1. Crossings Gallery
2. Harvard Ceramics Program
3. Harvard Ed Portal
4. Zone 3/Aeronaut Allston
5. WGBH Education Foundation
6. West End House Boys and Girls Club
7. WBUR
8. Waterworks Museum
9. Wai Kru
10. Unbound Visual Arts
11. The Literacy Connection
12. The Corner Art Room
13. Tenacity
14. Star Dance School Brighton
15. SilkRoad
16. Ringer Park Partnership Group
17. Red Sky Studios
18. PRX Podcast Garage
19. Presentation School Foundation
20. Plein-Air Art Academy
21. Paradise Rock Club
22. Out of the Blue Too Art Gallery
23. Oak Square YMCA
24. Mix One Studios
25. Midas Collaborative
26. Metro West Opera Inc./MassOpera
27. McMullen Museum of Art
28. Lovin' Spoonfuls
29. Longwood Symphony Orchestra
30. Jewish PULSE of Boston
31. Helping Hands: Monkey Helpers
32. Harvard Innovation Lab
33. Crossings Gallery
34. Great Blue Hills Music
35. Gardner Pilot Academy
36. Fraser Performance Studio
37. Earthwatch Institute
38. Dress for Success Boston
39. DEAF, Inc.
40. Community Rowing, Inc.

41. Charles River Canoe & Kayak: Allston Brighton
42. Brighton-Allston Heritage Museum
43. Brighton Main Streets
44. Brighton Dance Studios
45. Brazilian Workers Center
46. Brazilian Women's Group
47. Boston String Academy
48. Boston Public Library - Honan Allston Branch
49. Boston Public Library - Faneuil Branch (Brighton)
50. Boston Public Library - Brighton Branch
51. Boston College Neighborhood Center
52. Boston Baroque
53. Bais Yakov of Boston
54. ArtLab
55. Andy Yosinoff's Cheer and Dance Clinics
56. Ancient Egypt Research Associates
57. Allston Village Main Streets
58. Allston Brighton Community Development Corporation
59. 2Life Communities Brighton Campus
60. Allston Arts District/Allston Open Studios

PROPERTY OWNER/BUSINESS

1. Wonder Bar (closed Fall 2020)
2. O'Brien's Pub
3. Brighton Music Hall
4. The Sound Museum
5. The Artful Edge
6. Studio 52
7. Mr. Music Guitar Center
8. Mad Oak Studios

PUBLIC SPACE

1. Grassy Area Next to Chandler Pond
2. Brighton Common
3. Artesani Park
4. Herter Park Amphitheatre/ Christian A Herter Park
5. Hardiman Playground
6. Gallagher Park
7. Daly Field
8. Chestnut Hill Reservation
9. Smith Field and Playground
10. Rogers Park
11. Ringer Park
12. Packard's Corner
13. Oak Square
14. Faneuil Library Art Gallery
15. Community Gardens

Allston-Brighton Existing Cultural Assets

Data Sources: City of Boston, CivicMoxie
August 2020

Cultural Asset Type

- Building
- Property Owner / Business
- Public Space
- Organization

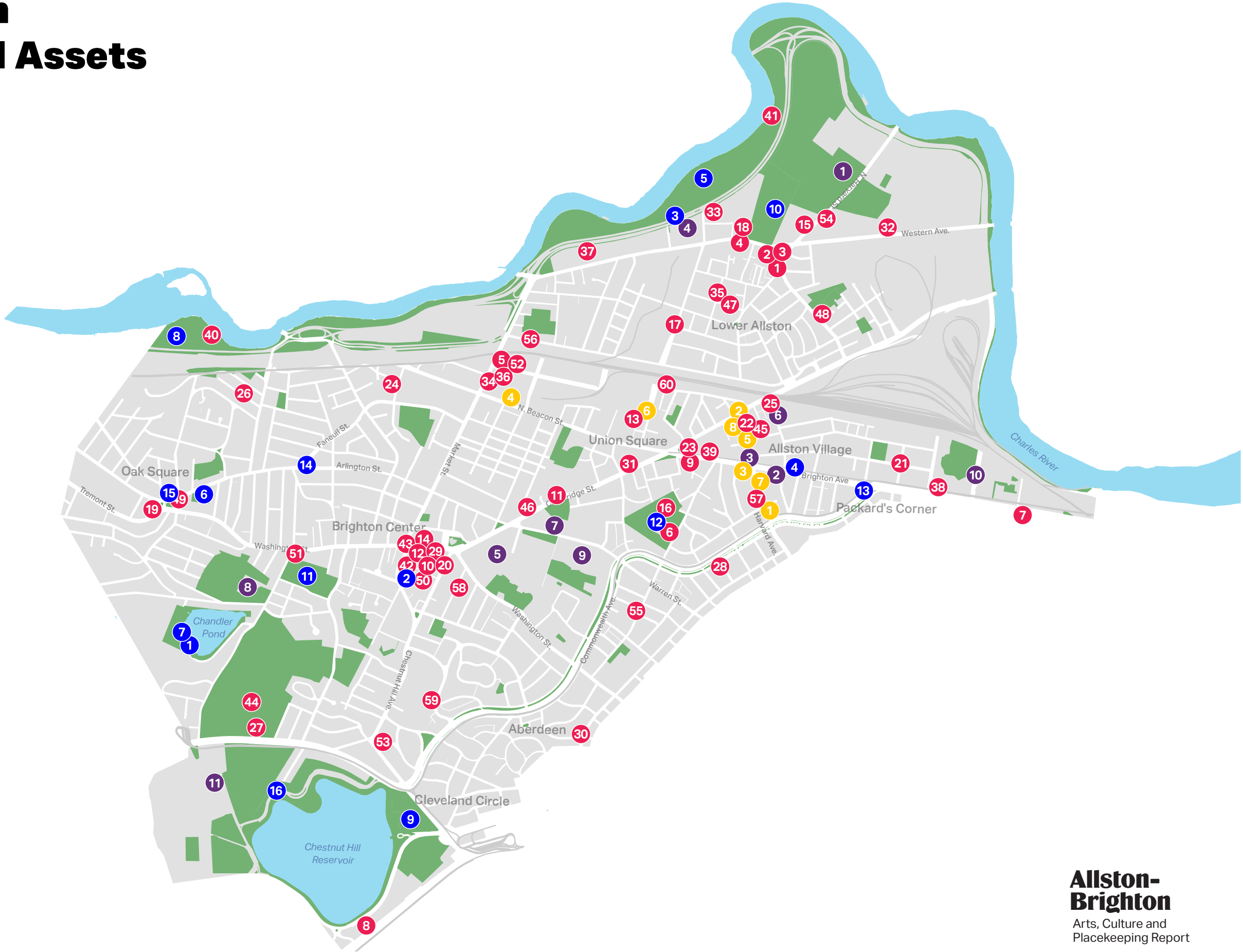


Figure 7. Allston-Brighton Existing Community Assets

Events and Activities

Events and activities include recent events with an arts and cultural focus or component. Listings were pulled from the Allston Brighton Community Development Corporation community calendar (allstonbrightoncdc.org/community-events, accessed July 2020), online research using search terms such as art festivals, events, activities, etc., interactive mapping by community members through the project website, feedback from the community through public meetings and interviews, and input from the Mayor's Office of Arts and Culture.

AUTUMN

1. AllBright Art Crawl
2. Allston Village Street Fair
3. BC Tailgating/Football Games
4. Brighton Sounds: Rhythm and Blues Fest
5. Brighton Sounds: The Love Dogs
6. Halloween Parade
7. Head of the Charles Regatta
8. HOCUS POCUS Under the Stars
9. Oak Square Friendsgiving
10. OAKtoberfest 5K Race & Taste
11. Open Studios
12. Outdoor Movie Night
13. Trick or Treat in the Business District

WINTER

1. Allston-Brighton Winter Market
2. Annual Allston/Brighton Holiday Party & Toy Drive
3. Annual Mardi Gras & Carnival Celebration of the Arts
4. Brighton Center Holiday Tree Lighting
5. Christkindlmarkt
6. Christmas at St. Col's
7. Christmas Tree Lighting
8. Holiday stroll at Boston Landing
9. Mayor's Enchanted Trolley Tour: Oak Square
10. Oak Square Tree Lighting
11. Winter Fest
12. Winter Makers Market

SPRING

1. Aeronaut Allston Community Night
2. Annual Brazilian Feast of Saint Anthony of Padua, Our Patron
3. Annual Funky Auction
4. ARTS FIRST Allston
5. Boston Calling Music Festival
6. Boston Landing Spring Block Party
7. Boston Marathon
8. Brighton Garden & Horticultural Society Annual Plant Sale
9. Community Egg Hunt
10. Little Groove Music and Movement
11. Mayor's Cup Rowing Regatta
12. Taste of Allston
13. Voices of Harmony Spring Sing
14. We Are One
15. Western Ave. Arts Walk

SUMMER

1. Adaptive Recreation Fair
2. Allston Rat Race
3. Annual Age-Friendly Summer Sidewalk Series
4. Annual Allston Brighton Parade
5. Annual Brian Honan 5K Run/Walk
6. Arthur Goldberg Summer Concerts
7. Boston Summer in the Parks
8. Brazilian Independence Day Festival
9. Brighton Common Farmer's Market
10. Brighton Sounds: Conscious Reggae
11. Brighton Sounds: Outdoor Concert Series
12. Brown Box Theatre Project presents Shakespeare's As You Like It
13. Children's Artist in Residence Workshop: Brighton
14. Harvard Ed Portal's Summer Concert Series
15. Herter Park @ Nite Concert
16. Highland Street Foundation #FreeFunFriday
17. Monday Crafternoons
18. Movie Night at Boston Landing
19. National Night Out
20. Oak Square YMCA Carnival
21. Open Mic Night The Friends of Herter Park
22. ParkArts Neighborhood Concert
23. ParkARTS Outdoor Neighborhood Concert
24. PSF Movie Night: Princess Bride
25. Watercolor Painting Workshops
26. West End House Annual Celebration

OTHER

1. Brighton Commoners
2. DIY Brighton Historical Walking Tour
3. Drag Queen Story Hour
4. Live music
5. Monthly Poetry Night
6. Morningbird Hosted by Friends of Herter Park
7. Stitch Lounge - FREE!
8. The 57 Readers Presentations
9. The Sewing Club for Tweens
10. Traditional Irish Seisiun

Data Sources: City of Boston, CivicMoxie
August 2020

August 2020



Restaurants, Eateries and Food Markets

This map shows all licensed eateries listed in the City of Boston database as of October 2020 as well as food markets mapped by the Allston-Brighton Health Collaborative in August and September 2020 during their overall assessment of food resources in the community. Food spaces and resources are a key part of the cultural life of the community, providing space for sharing different cuisines, gathering together, and offering destinations for visitors. The presence of food markets centered around Brazilian, Russian, Eastern European, Central American and Irish cuisine, amongst others, indicates the diversity of the community and their food traditions. These markets are also, in some cases, regional destinations for specialty foods.

6.	Acougue Brasill II	Brazilian/South American
7.	Allston Convenience Store	Indian
10.	Bazaar on Cambridge Street	Emphasis on Eastern European cuisine
11.	Babushka Deli	Russian/Eastern European & American Foods
12.	Berezka International Food Store	Russian/International Food Store
17.	Cheema's Supermarket	Pak, Ind, Middle East Groceries/Halal Meats
30.	Kiki's Kwik-Mart	Irish
31.	LaFavorita Market	Mexican Grocery Store
33.	Lee's Market	American & Spanish
35.	Mayfair Food Inc	Central/South American
38.	Oliveira's Deli	American/Irish/Brazilian
48.	Sunrise Market	International-Hispanic/Asian
51.	Turkuaz Market	Turkish
55.	Y'nk Mini Market	Brazilian



Allston-Brighton

Restaurants, Eateries and Food Markets

Data Sources: Allston-Brighton Health Collaborative (August/September 2020), City of Boston
October 2020

Resources by Type

Food Markets
(Cultural food sources are numbered, and offer items from various international cuisines)

- Neighborhood Market
- Grocery Store
- Food Pantry
- Drug Store
- Convenience Store

Restaurants and Eateries
● Active Food Service License



Figure 9. Allston-Brighton Restaurants, Eateries and Food Markets

Cultural Workers (*not mapped*)

Cultural workers include those working in visual, performing, and literary arts, as well as industrial and culinary arts, and makers. The locations of cultural workers are not shown on the map but have been compiled into a preliminary inventory/registry. Cultural workers were able to add themselves to the registry through the project website and this information was supplemented with information found in the New England Foundation for the Arts CreativeGround directory (www.creativeground.org, accessed October 2020), online research using search terms such as local artist, featured artist, sculptor, painter, etc., in Allston and Brighton, feedback from public meetings and interviews, and input from the Mayor's Office of Arts and Culture.

Note About the Challenges of Databases:

Updating and maintaining a database is critical to its success and utility. The UrbanArts Institute at Massachusetts College of Art once maintained a national and international Artist Registry with over 2,000 artists represented. However, this registry is no longer available. Asset research for this report made use of the New England Foundation for the Arts' CreativeGround directory (www.creativeground.org) where relevant, however, many of these entries are out of date and many local assets are missing from the directory. A database of artists and cultural assets in Allston-Brighton should be locally focused in scale and include a plan for maintenance and updates in the years to come. See Section 7 for recommendations.

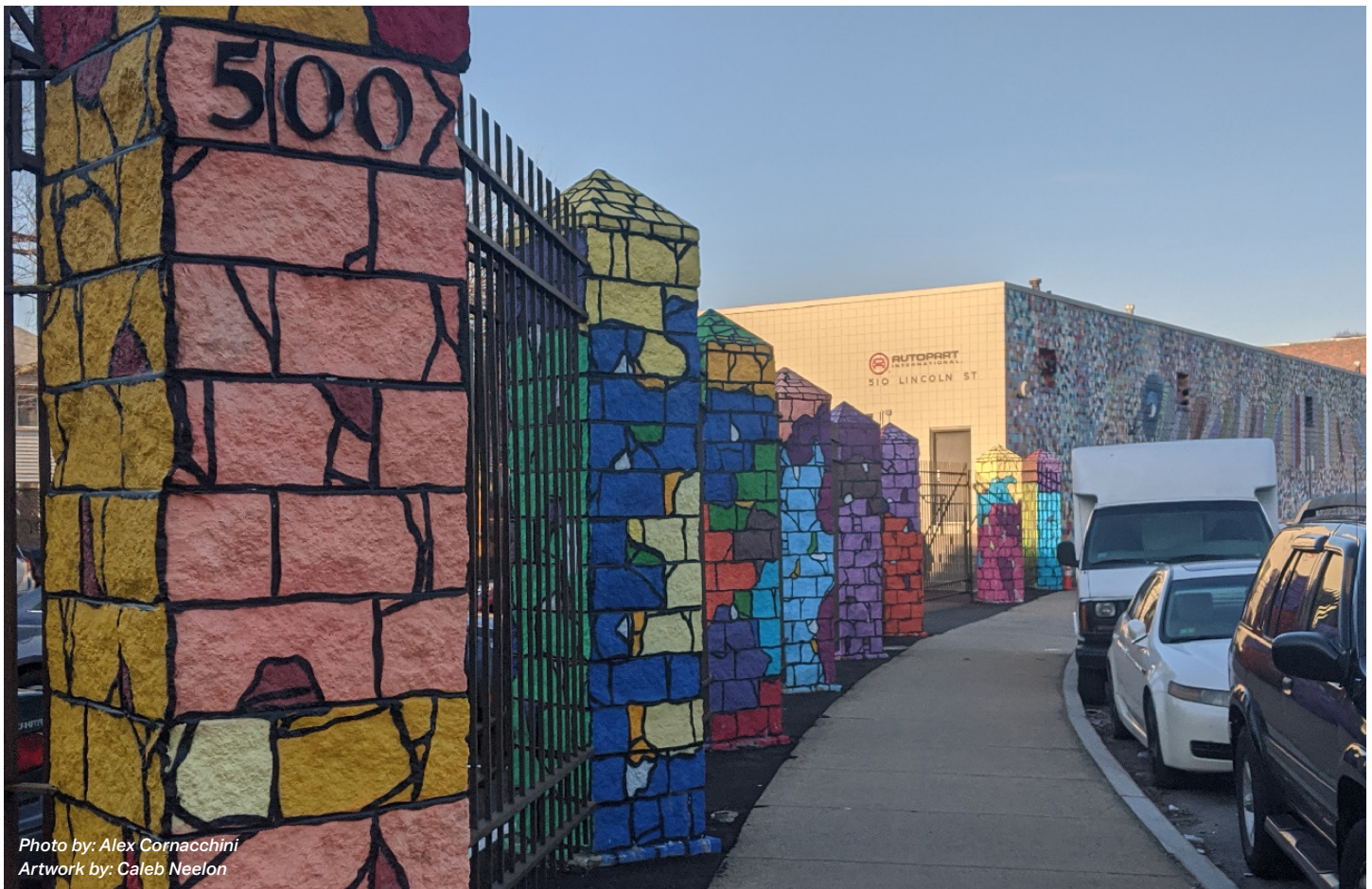


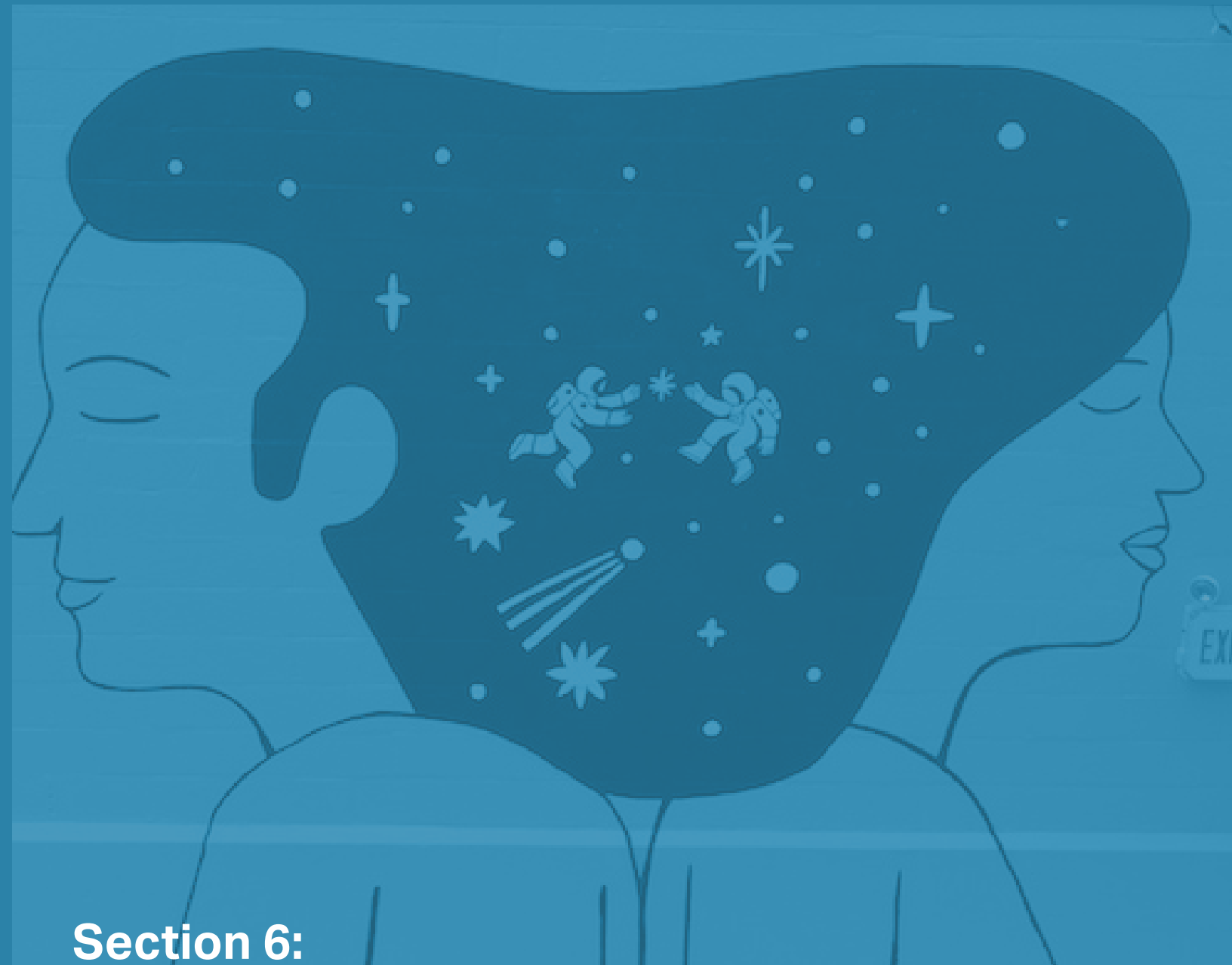
Photo by: Alex Cornacchini
Artwork by: Caleb Neelon

Summary

Cultural assets in Allston-Brighton are clustered around neighborhood centers and major thoroughfares with convenient transportation access, proximity to other assets, and public visibility. Publicly accessible art is particularly prevalent in Harvard Avenue/Allston Village/Union Square where there are also clusters of artistic businesses and organizations. Restaurants, eateries and food markets establishments are also focused in these culturally diverse areas, where nearly half of residents speak a language other than English at home. Given the accessibility, diversity, and amenities of these areas, it is not surprising that these areas are also experiencing some of the high levels of recent development, rent increases, and resident turnover in Allston-Brighton.

Community organizations are also prevalent in Brighton Center and Oak Square and line major thoroughfares such as Cambridge Street and Brighton Avenue. Community events and activities are particularly prevalent in the neighborhood centers of Brighton Center and Oak Square, areas with higher median incomes, higher homeownership rates, and lower rates of resident turnover compared to many other areas of Allston-Brighton.

Areas that are less well served by cultural assets include residential neighborhoods as well as the densely developed areas along Commonwealth Avenue.



Section 6:

What We Heard

*Photo by: Harvard Ed Portal
Artwork by: Chris Delorenzo*



What is most important to the arts, cultural, and creative community of Allston-Brighton? What are the biggest concerns? The characteristics of the community that are treasured? Future goals?

Through interviews with nonprofits, arts and culture advocates, creative workers, and business owners; four public meetings; information gleaned from an online survey and discussion tool; and a review of other meetings in the community and planning efforts by the City of Boston and State, the following is what we heard and learned:

Summarizing feedback from engagement the community identified the following are under the greatest threat:

- Affordable work and practice space
- Artists and other cultural workers themselves (they are moving out) and resources for creatives to work
- Dedicated, secure galleries that reflect the community's creative work in all its diversity
- Former industrial buildings and some older buildings that are well-suited to arts and making, and informal music and performance spaces (affordability and appropriate spaces)
- Small/mid-size music venues

The following section outlines what we heard and learned from community engagement efforts related to the threats facing the creative community.

We Heard: *Affordability is the greatest concern and focus right now*

The diminishing supply of affordable work space, performance spaces, and living spaces is of great concern to the community. While there are no inventory records that show available spaces over time, during meetings for this planning process, some participants estimated that 30% of the creative community has left Allston-Brighton in the past decade...moving on, in large part, because of lack of work opportunities and price pressures for work and live spaces. Rising rents mean there are fewer incentive for creatives to stay in the area.

- Affordability is an issue for both live space and work space.
- Often even 'affordable' units are not really affordable to most artists as their income is below the standard affordable metrics of 70% of area median income (AMI) for purposes of housing. The median income calculation uses a much greater area that includes Brookline and beyond...not reflective at all of the Allston-Brighton community demographics.
- Business space affordability is also of great concern (pre and during Covid-19). With rents rising, independent businesses, many of which serve the transient student population and immigrant communities, are endangered. Rent relief is needed and a strategy for affordability developed.

The creative community says:

- “[We need] Affordable housing so artists can continue to live, work, and play here.” (online survey, June 18, 2020)
- “[We need] Financially accessible studio space and performance opportunities.” (online survey, June 11, 2020)
- “Businesses are being priced out...how can the community and the City work with management companies around these issues? What are possible policies that can help? We need rent control for business space.” (public meeting 6/23/3030)”



We Heard: *Development pressures and changing demographics are accelerating the loss of creative spaces and also displacing creatives*

New development is eliminating older buildings and spaces that were well-suited to creative activity and that had been host to impromptu music and cultural events that provided many entry points for new and upcoming artists and musicians. New residents are reluctant to live adjacent to music venues and gathering spots, making landlords less likely to renew leases for cultural spots.

- Loss of live/work spaces has caused many artists to move out of the community because new spaces and housing are at market and luxury prices and unaffordable.
- The creative community is frustrated by the lack of City safeguards to protect arts spaces.
- There has been a perceived loss of character in the community because of new development.
- Allston-Brighton is losing light industrial buildings that lend themselves to performance spaces or studios.
- Allston-Brighton is missing venues/opportunities that are an appropriate scale and community-focused:
 - Loss of smaller music venues & informal basement scene
 - Means there aren't many opportunities for new, upcoming musicians
 - Losing opportunities to build a fan base
 - Losing opportunities for people to mingle in 'middling spaces' (music scene and visual arts)
- The long-standing decentralized approach to informal spaces and venues made things accessible for all levels of creatives. There were no major gatekeepers to control who got to play or show their work. With a loss of older spaces, the community is losing that.
- Galleries serve some purpose but they also act as gatekeepers and aren't seen as the best way for a broad array of artists and creatives to showcase their work.

- There's a mismatch between what developers are building and what the creative community needs:
 - Different types of art have different needs
 - Flexibility and modularity are important
 - Mayor's Office of Arts and Culture has done some work around this and the community is eager to see the outcomes or policy proposals to address space needs
- There is community concern that recent developments will be at risk of losing community benefits if re-sold. Who is in charge of compliance? Where are records of agreements?
- Institutional efforts to provide space and create art opportunities are more traditional and have an element of gatekeeping to them. These efforts don't reflect the long-standing variety and informality of the creative community and the opportunities that were available and that were simply made by artists and musicians which has been a defining characteristic of the creative culture here. The Institutional support isn't a direct substitute for what the community has lost/is losing.

The creative community says:

- "We need coordinated "asks" of developers... right now it is decentralized and all the interests end up cancelling each other out with the developers benefiting. We need clarifying "community benefits" so that we can get the most benefit for everyone in the community from new development." – public meeting, 6/15/20

We Heard: *The arts and cultural community and practitioners are fragmented and not all community members are engaged.*

Allston Brighton artists, musicians, and makers are proud of the organic and decentralized nature of the creative community but recognize that there are major disadvantages to the lack of central organization and advocacy for arts and culture. There is also a disconnect between various segments of the community. As more new development displaces cultural workers and spaces, the more fragmented this community will become.

- *There is a desire for more diversity in terms of artists and art forms*
- There is a concern that a broader and more diverse group of creatives are not active and included in the Allston-Brighton creative community, including:
 - People of Color
 - LGBTQ artists
 - Multi-generational homeowners in Lower Allston and immigrant/newly-arriving families
- There is weak or no collaboration or connection between the music and visual arts community and the residents who may not formally associate themselves with arts and culture but who have rich cultural, ethnic, food, and craft traditions that are a major part of Allston-Brighton.
- There has been a divide or lack of communication and collaboration between the arts community, particularly the younger creatives, and the longer-term residents of Allston-Brighton and the immigrant community and families. The creative community is working to bridge that gap and would like to see even more improvement in communication and collaboration.
- Because the communication overall is fragmented, there is a fear that the community competes against itself when negotiating with developers and that much is left

on the table because of competing demands. Would like to clarify community benefits and have a more solidified and unified stance.

- There is no one place to go for all information, no central hub.
- Power of central organization would be nice but the creative community is wary of having a gatekeeper that controls things; desire to figure out how to have the benefits of central and cohesive advocacy and action without the negative gatekeeping that could come with it.
- Want more opportunities for cross pollination across different Boston-area arts communities to leverage the rich creativity all around us

The creative community says:

- *"I'd like to hear more about what's going on in the neighborhood (a newsletter or online calendar?) and I'd like to see more programs and events that share the arts + culture of immigrant communities in Allston-Brighton." (Online Survey, June 18, 2020)*
- *We need more "opportunities specifically by and for LGBTQ artists." (Online Survey, June 10, 2020)*
- *"We need more multi-generational spaces... they really just don't exist in Allston-Brighton." (arts meeting hosted by City Councilor Liz Bredon 5/7/2020)*



Photo by: CivicMoxie
Artwork by: Pete Cosmos

We Heard: *Overall exhaustion and frustration with dealing with same threats and issues*

While the arts and cultural community of Allston-Brighton are active advocates for themselves and the creative community overall, they often feel like they are working against unbeatable odds without stronger policies and partnerships from City Hall.

- Experience of community is that City Hall works in silos... very difficult to align interests, policies, projects, and public investments to create the most good...so much seems to be left on the table.
- In Allston-Brighton, community benefits negotiation is horse trading. There are competing interests and everyone ends up short changing themselves by working against everything. Developers end up winning.
- The issue of affordability is going to need leadership from City Hall to address in meaningful ways. The 13% inclusionary development policy isn't enough.
- It is also a challenge that 70% of AMI is considered affordable for units that are part of the 13% inclusionary affordable but because of community demographics this is still well out of reach for most cultural workers. Still out of reach for most.

The creative community says:

- *"Our Experience is that City Hall works in silos...very difficult to align interests, policies, projects, and public investments to create the most good...so much seems to be left on the table and its so frustrating." (private interview 5/2020)*
- *We participate in meetings and City initiatives and then don't hear follow-up – it's really dispiriting." (public meeting 6/23/2020)*

It is important to note here that many creatives in the community acknowledge that the issues they face (loss of affordable housing and affordable commercial and making spaces) are also felt by the larger community. Allston-Brighton creatives are beginning to become involved in local community-wide organizations and advocacy, understanding that standing up for everyone acknowledges the struggles many are facing.



Photo by: CivicMoxie

Summary

What we heard and have learned about the barriers to creative potential as well as the most significant threats to the arts and cultural community in Allston-Brighton is in alignment with the broad conclusions reached during the cultural planning process undertaken by the City of Boston resulting in the 2016 Boston Creates Cultural Plan. The loss of affordable spaces and facilities, fragmentation of the arts and culture sector, lack of integrated marketing and information-sharing that bridges barriers to attendance and engagement and addresses equity and opportunity, and the need for more resources to pay creatives and to achieve and maintain control of properties and resources are all key issues in the community.

At the same time, a review of City and State planning efforts of the last decade reveals goals and recommendations in a variety of projects and initiatives that acknowledge the importance of arts and culture for quality of life, community social cohesive, vibrant public space, and more. The recommendations of the next section address these issues as well as address issues of implementation and responsibility for moving forward on the plans that have been completed for the community.

Section 7:

Placekeeping Ideas and Strategies

What are the most important goals for placekeeping for the Allston-Brighton cultural community? What policies, actions, and funding strategies will be most effective in achieving these ideas? This section lays out a series of ideas and strategies in response to the asset inventories and to the feedback heard from the Allston-Brighton community. The ideas and strategies here cover a wide spectrum of possibilities...some easier to implement than others, some requiring single actors and others requiring collaborations and major policy changes. A listing here is not an indication that the City of Boston should lead, or even be involved. Also, while some ideas and strategies may reflect initiatives or efforts that are already in place, their inclusion here indicates that stakeholders feel things are not running as smoothly, or as clearly, as possible. It is important to note that quite a bit of the challenges facing the Allston-Brighton cultural community are also common across all residents of the community and are in fact, city-wide issues. A shortage of affordable housing, loss of affordable business and "making" spaces, and pressures from market rate development create challenges that will need to be addressed in city-wide policies and programs, as well as these Allston-Brighton specific implementation items.

Many of the ideas and strategies listed below show strong alignment with and recognition of the challenges and barriers to Boston's creative potential outlined in the *Boston Creates Cultural Plan*:

- *Fragmentation in the Arts and Culture sector*
Opportunities for increased partnership to work collaboratively on creative ways to address the needs of the sector
- *Barriers to Attendance and Engagement*
Transportation challenges, lack of social support, lack of time due to work obligations, work and family commitments, affordability
- *Equity and Opportunity*
Equitable recognition and respect for diverse cultural heritages and artistic practices in Boston
- *Spaces and Facilities*
Need for affordable cultural spaces for people to gather, create, collaborate, and participate in the arts
- *Youth arts and education*
Enliven public spaces in innovative ways
- *Access to information*
Need for a more robust and accessible information network
- *Need for new, sustainable resources*
Increased public funding as well as private, corporate, and foundation support; City serve as a catalyst for public and private resources in support of arts and culture; Systematic change in how arts and culture are funded in Boston will require a collective and concerted effort

Ideas and strategies for Placekeeping and Publicly Accessible Art are presented below.

#1: How can we maintain and protect existing spaces for creative uses?

While all of the goals in this report are important, none is more so than the protection and creation of affordable space. Without the ability to work, perform, and live in Allston-Brighton, other placekeeping goals and strategies are meaningless. While this report is focused on arts and culture, it is important to note that affordable housing is a critical challenge for the entire City of Boston. In addition, there is a sense among stakeholders that when buildings are sold, development agreements are not carried forward to new owners and there is a desire for a more transparent system to track and publicize these agreements.

- Develop agreements for new residents and tenants that they cannot object to existing loud or artistic uses (see example from Agent of Change and recent MOAC initiative).
- Grandfather-in permitting and building code issues.
- Obtain site control for endangered privately-owned buildings and spaces.
- Support rent stabilization policies or other affordability protections for residential and certain types of commercial and industrial spaces:
 - Small foot print “Main street” commercial spaces
 - Industrial or larger footprint making spaces
- Create standardized procedures and information archives for the licensing/approvals and enforcement of development agreements to ensure longevity of initiatives/art installations/agreements. Protect community benefits during and after re-sale of development.



2

#2: How can we create new affordable work, live, and live/work spaces for creatives?

Affordable housing units are in the pipeline for Allston-Brighton but the demand is greater than the supply. New spaces are needed to replace ones lost to rising costs, changes in uses, and new development in the community. Allston-Brighton has a robust “make, buy, and sell” community of creatives and entrepreneurs that rely on inexpensive maker and rehearsal/practice spaces that are disappearing. New spaces similar in character are essential to maintain the creative output and culture of the community. Streamlining the community benefits process of permitting can avoid a fragmented approach to permitting that “leaves much on the table” during negotiations for new development.

- Create a percent for art linkage fee for all development (expand existing City capital projects program to include private development).
- Clearly define arts and culture community benefits in new development and provide clear guidelines for the community and developers. Provide the greatest incentives for the most needed benefits: suggestions of perceived priority are offered below.
 - Affordable art and creative spaces.
 - New spaces for making, exhibiting, programming, performing, practicing/rehearsing). Identify the types of uses and spaces the cultural community needs and require it in new development (different creative practices have different requirements). This would supplement the soon-to-be-released MOAC Artist Space Design Guidelines for live/work spaces and the COVID-19 update on performing arts spaces assessments.
 - Encourage and incentivize the use of underutilized spaces (basement and lower level) for music and other creative production in new development.
 - Payment into an art fund that would invest in arts resources in the community. The fund would contribute to the purchase/support of facilities, programming, events, arts education, business development/technical assistance, etc.
 - Public art
- Encourage new arts and cultural spaces in existing buildings and spaces.
 - Offer incentives to encourage existing landlords to have arts spaces and programming as part of their business model.
 - Incentivize and prioritize creation of smaller/mid-size venues and galleries that are accessible to/reflect local artists and that are flexible spaces that can be used for multiple performance sizes or rented out for a period of time.
 - Repurpose underutilized privately-owned spaces for the arts (temporary and long-term where appropriate). Examples include empty store fronts, vacant buildings; light industrial spaces; private backyards/basements of homeowners.
 - Work between City departments to ensure underutilized exterior spaces, places, traffic islands, etc., be repurposed and upgraded, where possible, to allow for gathering, performance, outdoor market areas, and other public space activation.
- Create more, deeply affordable income restricted housing that is responsive to the needs of both the neighborhood and artists.
- Adjust code reinforcement to allow for minimum live, work, and live/work space buildout for Certificate of Occupancy.
- Streamline permitting and licensing for music and entertainment venues and outdoor spaces.

3

#3: How can we incorporate public art and creative spaces, uses, and activities in City initiatives, capital projects, infrastructure, and other projects, wherever possible?

- Create a formal framework for inter-departmental sharing of information during planning and permitting processes
 - Notification to all when planning starts or permits filed.
 - Milestone meetings to discuss projects and plans.
 - Review of draft plans, coordination between plans and initiatives, mention of other plans and initiative in documents.
- Support collaboration between MOAC and other City initiatives, departments, and programs by codifying existing efforts to communicate overall/comprehensive arts and culture goals and provide information to all City departments on arts and cultural opportunities as outlined in Boston Creates and in other MOAC efforts. Create guide sheets or larger rubric so City departments can work together towards shared initiatives in all projects and programs. Specific initiatives and collaboration for Allston-Brighton includes:
 - Placemaking, functional art (bus shelters, bike facilities), public art, public gathering spaces and ensuring usable public spaces, eco art and environmental artspaces and ensuring usable public spaces, eco art and environmental art



Photo by: CivicMoxie

4

#4: How can we support collaboration and coordination between artists, creatives, residents, property owners, and businesses in Allston-Brighton?

While wary of “gatekeeping” the cultural community recognizes the need for coordinated efforts to advocate for creatives and to streamline and support individual efforts. The lack of coordination between creatives and sometimes overlapping efforts of mostly volunteers contributes to an environment where everyone is stretched thinly and resources are scarce.

- Support the creation of one organization or information hub to disseminate information and advocate for arts and culture and creative workers.
- Strengthen coordination between Main Streets organizations and arts advocacy groups.
- Create a social media group, listserv, or other opt-in group for cultural workers, nonprofits, etc., to share information, communicate, and align actions when necessary.
- Enhance communications, where necessary, to ensure there is good public knowledge of existing guides and “how to” information for public art projects. Ensure public timelines are clear and expectations clearly defined.
- Create inventories of cultural workers, spaces, and organizations that are publicly accessible and can serve as a useful database for employment, commissions, rentals, and information dissemination about grants and other opportunities. The inventory should include: spaces that can host performances or events; cultural workers, and; organizations and groups.
- Offer “matchmaking” events or other mechanisms to connect people to spaces, work opportunities, and other people and ideas:
 - Spaces and organizations/uses/businesses
 - Artists and projects
 - Organizers and programming/events
- Leverage private institutions (universities) in the community – access to spaces, equipment, benefits from Payment in Lieu of Taxes (PILOT).
- Continue to combine arts and cultural efforts within the larger community political framework/context.
 - Cultural workers have joined the Allston Civic Association (ACA) in recent years and have gained more visibility in the community and have taken on leadership positions on boards of local nonprofits.

5

#5: How can we support private and nonprofit public art efforts?

Much of the “public” art in Allston-Brighton is actually privately funded art on private property. Acknowledging this and creating ways to support new works is critical to keeping the culture and character of the community alive. Refer to Appendix A which includes detailed information to support the recommendations below.

- Finalize proposed sites for public art on both private and public property, including identifying viable media using the criteria set forth in this report.
- Create clear guidelines for publicly accessible art and provide information to private property owners, arts advocates and funders, and developers.
- Create clear ownership, maintenance, and compliance rules for publicly accessible art when these installations are part of community benefits packages.
- Maintain a map, on the City website and available to other venues (Boston Convention and Visitors’ Bureau, local Main Streets organizations, etc.) of publicly accessible art along with artist information and funders.



6

#6: How can we base decisions and policies in a framework of desired equity and diversity and fair pay for creative workers?

Cultural workers seek opportunities for paid creative work and platforms to hear and amplify BIPOC voices and creative work. Creating an equitable market for creatives means creating transparent and providing information to potential sponsors/patrons as well as supporting guidelines for paid work is a critical part of keeping the cultural community healthy and active. Anecdotal information suggests that artists who have done work in the community for programs, initiatives, or developers/institutions tend to get recurring work, limiting opportunities for others.

In addition, visibility and opportunity should be given to varied traditions and voices in the community including the 10% of residents who speak Spanish as their home language, the 9% who speak Chinese, the Russians, Poles, and other Slavs (4% of residents), as well as the Brazilian and Indian populations. Together with the BIPOC community, the diversity of residents offers multiple opportunities to inform, celebrate, and give voice to rich diversity...a key aspect of the community's character.

- Encourage accessible and transparent databases, online inventories and directories, that advertise and distribute information regarding grants and paid work opportunities. Utilize wide and diverse distribution networks to encourage patrons and funders of art to choose from a diverse pool of creatives (type of media, race, gender, age, experience).
- Encourage the telling of multiple histories and stories of Allston-Brighton that are reflective of varied groups including immigrants, BIPOC residents and creatives, and others who may be minorities in the community in terms of age, race, and artistic practices.
 - Identify and support ways to offer visibility and support for the cultural expression and traditions and creative practices of the approximately 15% of residents speak a language other than English at home.
 - Seek out and understand the needs and barriers for the BIPOC cultural community and develop ways to support their creative work.
 - Encourage the cultural community to continue to become involved in broader community organizations and initiatives – creating connections in the larger residential and business community.
- Support an equitable market for cultural workers including fair and equitable pay and opportunities.
 - Continue and expand access to workshops and professional development on public art and entrepreneurship skills.
 - Offer suggestions and information to enable matchmaking between paid opportunities and cultural workers.
 - Provide guidelines on cultural worker compensation.
- Include broader non-arts and general Allston-Brighton community in cultural initiatives and conversations, incorporating sensitivity and celebration of varied definitions of culture and diverse cultural practices. Increase involvement of artists and other creatives in general community affairs and initiatives.

7

#7: How can we identify and secure funding and business support for arts and culture?

Two strategies to ensure cultural workers have the affordable space and business services to ensure their success are supporting the creative community with technical assistance and supporting private and nonprofit efforts to obtain and maintain arts spaces.

- Provide FAQs on the City website and internally at City listing all the ways to support arts and culture if you are a developer, City Department, BPDA, business, or nonprofit.
- Explore and explain various private-sector strategies that could be available to obtain property ownership and redevelop/manage affordable arts spaces.
- Grow awareness of existing resources and work in coalition (including arts service organizations) to provide enhanced support for cultural workers, where needed, including:
 - Centralized shipping and marketing assistance
 - Accounting and health care bundling
 - Business skills & career training for artists
 - Bookable spaces with artist equipment
- Prioritize the consideration of BPDA community benefits that include not only public art but affordable arts spaces, programming funding, and nonprofit operating support for an arts center. See goal #2.2 above.

8

#8 How can we create greater visibility and protections for the Allston-Brighton creative community and cultural character?

The unique characteristics of the Allston-Brighton cultural community needs patrons, audience members, buyers, and advocates to survive and thrive. Coordination for marketing and advocacy across many different groups and interests as well as district designation could help raise visibility for the community.

- Designate a City of Boston Arts and Innovation or City Cultural District in Allston Brighton that is focused on music and making. Use DIF/TIF strategies to create district-specific benefits and developer incentives including the provision of affordable cultural spaces, programming funding, etc.
- Centralize marketing efforts for cultural workers by creating a task force or working group that includes any existing or new nonprofits focused on Allston-Brighton cultural vitality as well as the local Main Streets organizations and other community nonprofits to determine what entity should lead this. that includes any existing or new nonprofits focused on Allston-Brighton cultural vitality as well as the local Main Streets organizations and other community nonprofits to determine what entity should lead this.



Photo by: CivicMoxie
Artwork by: Lena McCarthy

9

#9 How can we track progress toward report implementation?

Creating a timeline and clear roles and responsibilities for acting on recommendations in this report can help ensure the coordination and momentum exists to move things forward.

- Using the report ideas and strategies, identify roles and a timeline for implementation.
 - Identify who can do what...what are limits of power – for instance who can help with affordable housing and who can't. what are levels of expertise and interests and where are those appropriate to deploy?



How to move forward? New development and a booming economy have presented ongoing threats to affordable spaces and local businesses in Allston-Brighton while the 2020-21 COVID-19 pandemic has created additional stresses. The needs and desires of the creative community in the community are complex and range from affordable space, marketing and visibility, opportunities for paid work, loss of performance and production spaces, and disconnections between creatives and also between the creative and larger communities.

The good news is that the Mayor's Office of Arts and Culture (MOAC) is already working on some issues and is committing to digging into other ideas and strategies in this study in the near future. It is important to point out that not everything is the responsibility of the City of Boston and in fact, moving forward to address some issues will require multiple actors including private and/or nonprofit stakeholders. To this end, there are some ideas and strategies that MOAC can address by acting as convener - bringing together institutions, nonprofits, businesses, and funders - to start discussions and explore ways to implement key ideas and strategies.

Where MOAC is needed most.

The Mayor's Office of Arts and Culture is already underway on some strategies and is committing to others over fiscal year 2022 (July 1, 2021 - June 30, 2022). The following is a list of ideas and strategies where MOAC is moving forward now or will be in the near future.

#1: How can we maintain and protect existing spaces for creative uses?

- 1.3 Obtain site control for endangered privately-owned buildings and spaces.

#2: How can we create new affordable work, live, and live/work spaces for creatives?

- 2.2 Clearly define arts and culture community benefits in new development and provide clear guidelines for the community and developers.
- 2.3 Encourage new arts and cultural spaces in existing buildings and spaces.

#3: How can we incorporate public art and creative spaces, uses, and activities in City initiatives, capital projects, infrastructure, and other projects, wherever possible?

- 3.1 Create a formal framework for inter-departmental sharing of information during planning and permitting processes

#4: How can we support collaboration and coordination between arts, creatives, residents, property owners, and businesses in Allston-Brighton?

- 4.7 Leverage private institutions (universities) in the community – access to spaces, equipment, benefits from PILOT.

#5: How can we support private and nonprofit public art efforts?

- 5.1 Finalize proposed sites for public art on both private and public property, including identifying viable media using the criteria set forth in this report.
- 5.2 Create clear guidelines for publicly accessible art and provide information to private property owners, arts advocates and funders, and developers.
- 5.3 Create clear ownership, maintenance, and compliance rules for publicly accessible art when these installations are part of community benefits packages.

#7: How can we identify and secure funding and business support for arts and culture?

- 7.1 Provide FAQs on the City website and internally at City Hall, listing all the ways to support arts and culture if you are a developer, City Department, BPDA, business, or nonprofit.
- 7.2 Explore and explain various private-sector strategies that could be available to obtain property ownership and redevelop/manage affordable arts spaces.

#8 How can we create greater visibility and protections for the Allston-Brighton creative community and cultural character?

- 8.1 Designate a City of Boston Arts and Innovation or Cultural District in Allston Brighton that is focused on music and making. Use DIF/TIF strategies to create district-specific benefits and developer incentives including the provision of affordable cultural spaces, programming funding, etc.

#9 How can we track progress toward report implementation?

- 9.1 Using the report ideas and strategies, identify roles and a timeline for implementation.





MOAC Commitments

The Mayor's Office of Arts and Culture is already underway on some ideas and strategies and is committing to others for the next Fiscal Year, pending decisions by, and priorities of, a new administration in City Hall. The following is a list of ideas and strategies where MOAC is moving forward now or will be in the near future:

#1: How can we maintain and protect existing spaces for creative uses?

- 1.1 Develop agreements for new residents and tenants that they cannot object to existing loud or artistic uses
- 1.5 Create standardized procedures and information archives for the licensing/approvals and enforcement of development agreements to ensure longevity of initiatives/art installations/agreements.

#2: How can we create new affordable work, live, and live/work spaces for creatives?

- 2.2 Clearly define arts and culture community benefits in new development and provide clear guidelines for the community and developers. For Public Art.
- 2.3 Encourage new arts and cultural spaces in existing buildings and spaces. Priority for specific incentives is shown below:
 - Incentivize and prioritize creation of smaller/mid-size venues and galleries that are accessible to/reflect local artists and that are flexible spaces that can be used for multiple performance sizes or rented out for a period of time.
 - Work between City departments to ensure underutilized exterior spaces, places, traffic islands, etc., be repurposed and upgraded, where possible, to allow for gathering, performance, outdoor market areas, and other public space activation.

#4: How can we support collaboration and coordination between arts, creatives, residents, property owners, and businesses in Allston-Brighton?

- 4.4 Enhance communications, where necessary, to

ensure there is good public knowledge of existing guides and "how to" information for public art projects. Ensure public timelines are clear and expectations clearly defined.

#5: How can we support private and nonprofit public art efforts?

- 5.4 Maintain a map, on the City website and available to other venues (Boston Convention and Visitors' Bureau, local Main Streets organizations, etc.) of publicly accessible art along with artist information and funders.

#6: How can we base decisions and policies in a framework of desired equity and diversity and fair pay for creative workers?

- 6.2 Encourage the telling of multiple histories and stories of Allston-Brighton that are reflective of varied groups including immigrants, BIPOC residents and creatives, and others who may be minorities in the community in terms of age, race, and artistic practices.
- 6.3 Support an equitable market for cultural workers including fair and equitable pay and opportunities.
 - Continue and expand access to workshops and professional development on public art and entrepreneurship skills.
 - Offer suggestions and information to enable matchmaking between paid opportunities and cultural workers.
 - Provide guidelines on cultural worker compensation.

#7: How can we identify and secure funding and business support for arts and culture?

- 7.2 Explore and explain various private-sector strategies that could be available to obtain property ownership and redevelop/manage affordable arts spaces.
- 7.3 Support awareness of existing resources and enhanced support, where needed, for cultural workers

MOAC Convening Role:

Some of this study's ideas and strategies are dependent on private and nonprofit actors. Here is a list where MOAC can play the role of convener or thought leader to kick-start action by starting discussions with nonprofit and private stakeholders about ways to move forward:

#4: How can we support collaboration and coordination between arts, creatives, residents, property owners, and businesses in Allston-Brighton?

- 4.1 Support the creation of one organization or information hub to disseminate information and advocate for arts and culture and creative workers.
- 4.2 Strengthen coordination between Main Streets organizations and arts advocacy groups.
- 4.3 Create a Facebook Group, listserv, or other opt-in group for cultural workers, nonprofits, etc., to share information, communicate, and align actions when necessary.
- 4.8 Continue to combine arts and cultural efforts within the larger community political framework/context.

#6: How can we base decisions and policies in a framework of desired equity and diversity and fair pay for creative workers?

- 6.3 Support fair and equitable pay for cultural workers

#8: How can we create greater visibility and protections for the Allston-Brighton creative community and cultural character?

- 8.2 Centralize marketing efforts for cultural workers by creating a task force or working group that includes any existing or new nonprofits focused on Allston-Brighton cultural vitality as well as the local Main Streets organizations and other community nonprofits to determine what entity should lead this.



Conclusion

Allston-Brighton has a creative community under extreme pressure from a robust economy, changing land use, and high-cost market rate and luxury development. The Covid-19 pandemic has added to existing pressures by shuttered music venues and events and bringing many of the activities and gathering necessary for continued artistic product to a halt.

There are a number of high priority ideas and strategies in this report that address the most pressing issues in the creative community. Placekeeping in Alston-Brighton is dependent on the implementation of many of these strategies. Almost half of these highest priority ideas and strategies are complex in nature, requiring significant effort that often involved multiple actors. MOAC has limits to its authority. Larger forces involving political will, regulatory complexity, and varied and sometimes competing interests are inherent in almost all the ideas and strategies in this report, especially the high priority ones. The bottom line is not surprising - if placekeeping efforts in Allston-Brighton or any other neighborhood in the city were easy... there would be no need for this report. Countless cities across the country have faced, and are facing the same issues. This report is a start. Implementation involving action by MOAC and multiple other agencies, departments, and entities will be necessary to move forward toward successful efforts. Let the work begin!

Implementation Notes

1.4 Enact rent stabilization policies or other affordability protections for residential and certain types of commercial and industrial spaces.

The 1994 state-wide moratorium on rent control poses a challenge to enacting rent stabilization policies in MA. No action has been taken on the MA Act Enabling Local Options for Tenant Protections since June 2020. Some policy solutions Boston is exploring to expand affordability without imposing rent control include:

- Disincentivizing vacancies in residential and commercial spaces through vacancy taxes.
- Expanding opportunities for tenants to purchase space at affordable rates when space goes up for sale, i.e. through securing long-term leases for, or brokering vacant properties to, tenants and small businesses.
- The City of Boston already has an Additional Dwelling Unit (ADU) program. The City could consider expanding that program to include Accessory Commercial Units (ACUs), small commercial units that are accessory to the principal residential use on site. This could allow for low-impact, small scale artists and other small business owners to set up shop from their homes. This might require zoning reform.
<https://www.strongtowns.org/journal/2020/12/8/best-of-2020-accessory-commercial-units>

Some specific tools or approaches include:

Vacancy taxes

- Vancouver: 1% tax on vacant homes that funnels revenue into affordable housing initiatives. It has been more successful at raising money through the tax than it has been at returning properties to the market. In its first year, it raised \$29M USD, but only saw a 15% decrease in number of houses declared vacant.
 - <https://news.bloombergtax.com/daily-tax-report-state/u-s-cities-look-to-vancouvers-novel-empty-homes-tax>
 - <https://www2.gov.bc.ca/gov/content/taxes/speculation-vacancy-tax/faq-speculation-and-vacancytax#:~:text=The%20speculation%20and%20vacancy%20tax%20is%20an%20annual%20tax%20paid,B.C.'s%20major%20urban%20centres.>
- Washington DC: raises normal commercial property tax rate from between \$1.65 and \$1.85 for \$100 in assessed value to \$5 per \$100 when the property is vacant.
- Other U.S. cities considering vacancy taxes: Los Angeles, Oakland, San Francisco, Honolulu
- Barcelona is seizing rental units that have been vacant for more than two years and renting them out as public housing to lower-income tenants. In 2019, the Catalonia region approved a new legal tool that expanded Barcelona's power to buy apartments outright by compulsory purchase at 50% of market rate.
 - <https://www.bloomberg.com/news/articles/2020-07-16/to-fill-vacant-units-barcelona-seizes-apartments>

Commercial Rent Control

- The New York City Mayor is forming a commission to investigate the possibilities of implementing commercial rent control policies.
 - <https://reason.com/2020/02/11/nyc-mayor-bill-de-blasio-wants-to-use-commercial-rent-control-to-save-small-businesses/>

Land Trusts

- Enable community-controlled ownership of commercial spaces through land trusts:
 - In 2017, The City of Boston worked with Dudley Street Neighborhood Initiative (DSNI)'s land trust, Dudley Neighbors Inc (DNI) to acquire a former bank building in Upham's Corner, providing DNI with a \$1.7M loan. Part of a larger initiative to make Upham's Corner into the City's first arts and innovation district, with a commitment to "development without displacement".
 - DNI's ownership of the former bank building has enabled many things:
 - 1. DSNI, a democratically controlled community organization is partnering with the city to guide the vision for Upham's Corner (through artistic and creative placemaking) in a way that ensures that the process is inclusive and representative of community voice.
 - 2. DNI has complete control over developer selection and future operation of the former bank building. This allows DNI to ensure that the building includes affordable commercial space that prioritizes local artists and small businesses over the long-term.
 - <https://shelterforce.org/2020/09/28/planning-an-arts-district-with-art-and-fighting-displacement-with-community/>
 - <https://uphamsimplementationtools.home.blog/case-study/>

Limited Equity Cooperative Ownership

- Limited equity cooperatives promote both long-term affordability and continued occupancy by artists. Artist residents collectively share the burden of maintenance and operation of building, which keeps costs relatively low. Subsidies for financing and construction can come from federal HOME or LIHTC programs. Affordability restrictions can be voluntarily imposed by project owners.
- Examples include: Monahasset Mills in Providence RI and Union arts in Seattle WA
- <https://www.urban.org/sites/default/files/publication/31221/1001175-Artist-Space-Development-Financing.PDF>

Maker Spaces/Master Tenant and Space Manager

- Artisan's Asylum is one of the largest makerspaces in the U.S., and it's moving to Allston in the Fall of 2021. Artisan's provides access to tools, education, and resources needed to make a living from creativity. Since its inception, it has provided affordable space for makers to create art and launch small businesses, contributing to the local economy and business activity. The new space will offer up to 120 studios, a multipurpose community space, and more classrooms. Potential for capitalization on this relocation.
 - <https://3dprint.com/278316/artisans-asylum-makerspace-relocates-to-harvards-allston-campus/>
- NonStop Art Makerspace is located in Washington DC, and a result of collaboration between real estate developers, artists, and private donors. Located within a non-profit affordable housing complex. Not only creates and maintains affordable working and makerspace, but fosters intergenerational interaction and community building among residents and the larger community. Serves as job training/support for young artists and tech classes for seniors. NonStop Art runs day-to-day logistics, pays artist residents to teach classes. In exchange, NonStop doesn't pay rent to the housing complex to use the space.
 - <https://washingtoncitypaper.com/article/323898/nonstop-art-makerspace-profile/>



Appendix A: Publicly Accessible Art Info for Moving Forward

This Appendix provides an overview of the publicly accessible art in Allston-Brighton and offers more details and background information on the goals and recommendations for publicly accessible art included in this report. A major focus of this work is to enhance the public art for public enjoyment. The inventory of publicly accessible/visible art in Allston-Brighton provided below contributes to an overall understanding of art locations and efforts by the City and private organizations and individuals. In a nutshell:

- **Some areas of Allston-Brighton are rich in publicly accessible art on private properties. This art reflects and contributes to the character and vitality of the community.**
- **Existing City of Boston public art (overseen by the Boston Arts Commission (BAC)) is limited in nature and mostly includes monuments, historic markers, and more traditional public art.**
- **Because there are very few City-owned properties and capital projects in the community, the City's 1% for art program for capital projects is not likely to be a source for public art funding in Allston-Brighton.**
- **With this baseline inventory of publicly accessible art, decisions can be made regarding priority locations for future art and strategies developed to move forward with implementation.**
- **With many new development projects in the community, it will be advantageous to think about how to define public art and set priorities and guidelines for locations so that collaborations with property owners and developers can occur.**

This Appendix includes:

1. Defining Public Art
2. Existing Publicly Accessible Art in Allston-Brighton
 - Overview
 - Inventory
3. A Strategy for the Future: Suggestions to Support the Goals and Recommendations in this Report
 - Support for Publicly Accessible Art
 - Criteria for Publicly Accessible Art Locations
 - Criteria for City Approval of Publicly Accessible Art on Private Property as a Community Benefit
 - Proposed Oversight and Selection Processes
 - Near-term Opportunities

1. Defining Public Art

The term “publicly accessible art” is used in this report because much of the “public” art in Allston-Brighton is not part of the Boston Art Commission (BAC) public art collection. Rather, the art in public places reflects the varied sponsors, initiatives, and artists who have contributed to a rich collection of publicly accessible art that has grown organically over time and is deeply reflective of trends, traditions, and character of the community. Because of new development and the expected continued tradition of murals and private property artwork, an expansive definition of public art is necessary in the community and a new definition of public art will be needed in order to encourage, require, and create guidelines for public art on private land. For these reasons, the term “publicly accessible art” is used to capture the varied nature of art in publicly accessible and viewable places in Allston-Brighton.

Artwork, alternatively Work of Art, refers to all paintings, mural decorations, statues, bas-reliefs, sculptures, monuments, fountains, arches, ornamental gateways and other structures of a permanent character intended for ornament or commemoration.

Public Art is a colloquial term for Artworks that are intentionally experienced from or sited upon publicly accessible locations. These Artworks on City of Boston property are part of the City of Boston’s formal Collection of Artworks or have been approved for temporary placement on City of Boston property by the BAC. Public Art is a dynamic cultural activity from conception and design, to fabrication and installation, to formal accession or temporary approval at a BAC public meeting. Public Art may affirm or challenge existing community aesthetics and values and may critique, augment, or invite exploration of established narratives and the physical landscape.¹

Eco Art and **Landscape Art** are subsets of contemporary art that call attention to and address environmental and climate change issues. Eco art can be educational and some forms utilize advanced engineering strategies to integrate solutions into the art intervention.

¹ City of Boston Art Collection and Public Art Policies and Processes dated 12/10/19.



2. Existing Publicly Accessible Art in Allston-Brighton

Allston-Brighton has 114 publicly accessible art installations¹ in the following categories:

- Mural (43)
- Sculpture (19)
- Monument (10)
- Historic Plaques and markers (9)
- Functional Art (28) - includes utility boxes, fences, bike racks, benches, ornamental architectural elements, street banners²
- Other multi-media (5): Large-scale media / light installations, print dispensers, temporary window installation

Overview

The majority of publicly accessible art installations in Allston-Brighton are private (on private property and/or privately commissioned). Of all of the publicly accessible art in Allston-Brighton, 26 are official City of Boston Public Art, and of these nine are plaques and markers. Overall, there is a marked range of art, from the more traditional pieces from the City Public Art collection to the murals and art bike racks that have been installed in the last ten years.

There are 43 murals in Allston-Brighton, which is nearly 40% of all publicly accessible art surveyed. Of these, more than half are clustered along the Harvard Avenue/Allston Village Main Streets area. Functional Art (25%) consists of utility boxes, fences, bike racks, benches, and certain ornamental architectural elements. This category of art is more evenly distributed throughout Allston-Brighton but is mostly located along highly trafficked routes and commercial centers. Sculpture (17%) tends to be more distributed within residential districts and open space areas than other forms of art surveyed. Other publicly accessible art forms include monuments, historic plaques and markers, and other multi-media installations.



¹ Inventory as of the summer of 2020, compiled from BAC records, CivicMoxie site surveys, and files provided by Alex Cornacchini, Director of Allston Village Main Streets.

² Art that serves a useful purpose besides the aesthetic, entertainment, or contemplative value – taken from <https://www.boiseartsandhistory.org/media/3215/guide-to-public-art1.pdf>

FUNCTIONAL ART

1. Gymnastic Figures and Granite Ball Benches
2. Big Heart Energy
3. Look Up, Allston!
4. Painted electric box
5. Pizza squirrel!
6. Artistic Fence
7. Artistic Bench
8. Riverdale st and western ave
9. Comm ave and Harvard ave
10. Harvard Ave electric box
11. Cambridge St and Washington st
12. Cambridge st tree boxes
13. Brighton Ave electric box
14. Cambridge st utility box
15. Beacon and market utility box
16. Allston Bike rack
17. Hamilton Elementary School Fence
18. Chesnut and Comm Ave Light Box
19. Joyce Playground Fence
20. Joyce Playground Lightbox
21. Light box
22. Light box
23. Light box
24. Light Box
25. Light Box
26. Light boxes
27. Light Box
28. Light Box

14. Saya Patri (One with a Hundred Petals)
15. All That Empty Space
16. Evo
17. The Gateway to the Garden
18. Great Scott Mural
19. Allston Station Mural
20. Sunset Mural
21. Small Mural
22. Allston Village Mural
23. Window Murals
24. Allston Diner Mural
25. Vivant Vintage Mural
26. A Bird's Eye View of Allston Village
27. Alley Mural
28. Lulu's Mural
29. Swan Pond Mural
30. APAC Building Mural
31. Boston Mural
32. House Mural
33. Domino Theory
34. Harvard Ave - Allston village - drive thru
35. Glenville Terrace 2
36. The Pet Shop
37. Comm Ave
38. Imperial Pizza
39. Bus shelter Cambridge and warren St
40. Action bearing company
41. Bazaar on Cambridge
42. Mural on Fence

HISTORIC PLAQUES & MARKERS

1. Breck Garden Medallion
2. Brian Honan Memorial
3. Great Bridge
4. Sparhawk Mansion Tablet (no longer remains)
5. Market Street Burial Ground
6. First Electric Trolley Ride (no longer remains)
7. Great Oak Site
8. Packard Building
9. Noah Worcester House

OTHER MULTI-MEDIA

1. WE ALL
2. Shadows of Barry's Corner
3. Windows of Harvard: Art from our Community (temporary works)
4. Art in Print Vending Machine
5. Allston Village Lights

MONUMENT

1. Brighton Soldiers Monument
2. Edward M. Cunningham Memorial
3. Alice E. Gallagher Memorial
4. Brighton War Memorial
5. Allston Brighton Korea and Vietnam Wars Memorial
6. Stanley Kaplan Memorial
7. Joseph Golden Memorial
8. Prussman memorial
9. Rabbi Joseph Shalom Shubow Memorial
10. World War II Memorial

MURAL

1. Faces of Allston
2. Empire Pizza (no longer remains)
3. Famous Joes
4. Historic Allston (Allston Then and Now)
5. Relief
6. The Factory
7. It's All in Allston
8. The Allston Palate
9. Allston Rock City
10. Allston, I Really Love You!
11. A Composition of Moments
12. PRX Podcast Garage Mural
13. Zone 3

SCULPTURE

1. Wings of Imagination
2. Harold Connolly Tribute
3. Allston Directional
4. Honan-Allston Bike Racks and Tree Guards
5. Lincoln Street Green Strip
6. Family Group
7. Zeotrope
8. Quest Eternal
9. Presence
10. Search
11. Untitled
12. Ines
13. Sculptures on view as part of the exhibition supported by the C. Ludens Ringnes Sculpture Collection
14. Digital DNA
15. The Golden Greek
16. Brighton High School
17. Woman Stretching
18. Carved Bear Statue
19. Jackson Mann Frog

Allston-Brighton

Publicly Accessible Art

Data Sources: City of Boston, CivicMoxie, Community Survey, Allston-Village Main Streets
August 2020

Art by Type

- Functional Art
- Historic Plaques and Markers
- Monuments
- Murals
- Sculpture
- Other/ Multi-Media

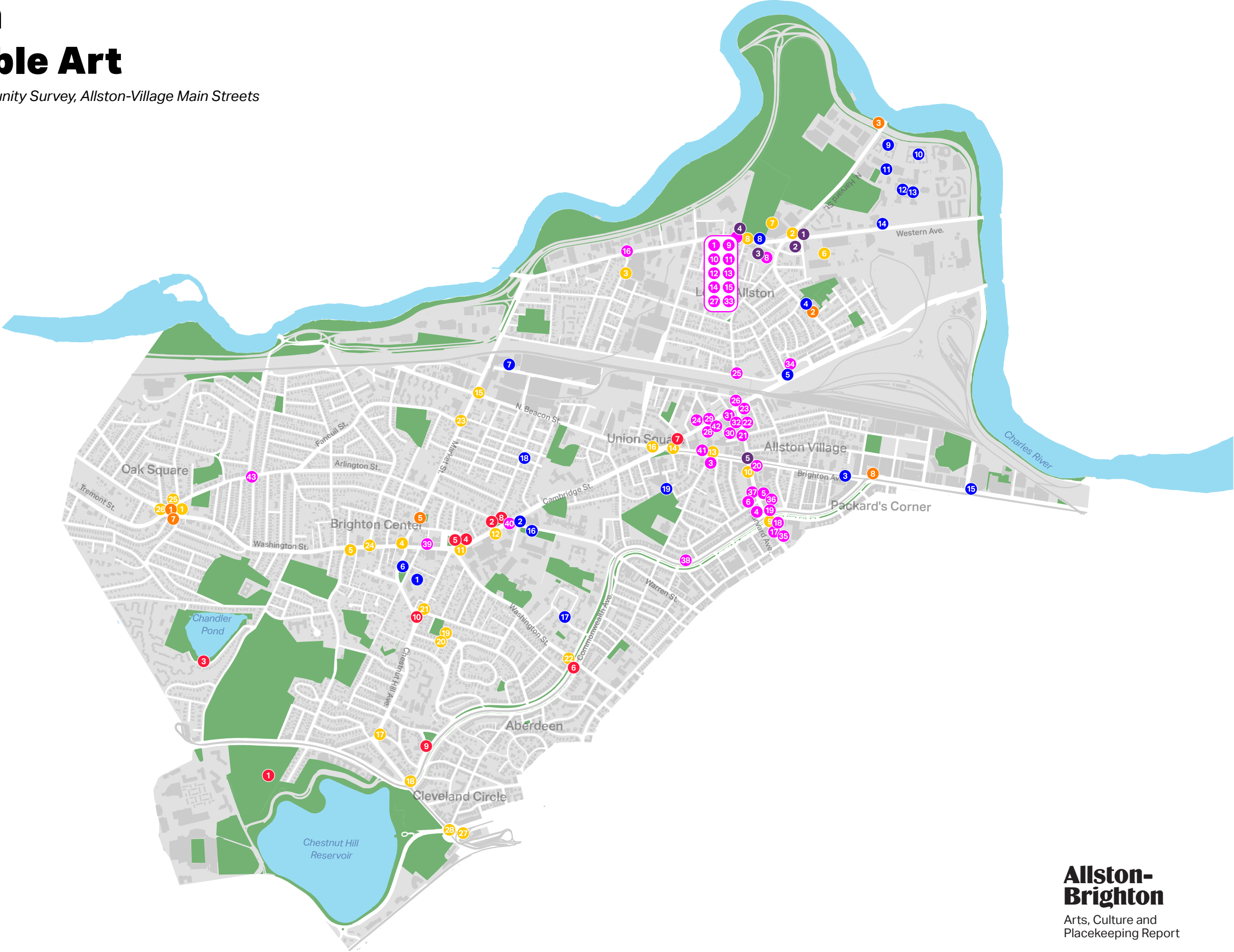


Figure 7. Publicly Accessible Art in Allston-Brighton
(as of 9/24/2020)

3. A Strategy for the Future

Support for Publicly Accessible Art

Under current City arts funding, the 1% for Art Program funds public art for the City's capital projects: "Through the program, we set aside one percent of the City's annual capital borrowing budget for the commissioning of public art. " Using the 1% for art program to fund Allston-Brighton public art is not a viable option to grow the public art collection in the community given the lack of City-owned facilities and planned capital projects in the community.

Alternative support strategies are needed and these strategies can build upon current private efforts. In the future strategy outlined below, the term "public art" refers specifically to BAC Public Art – officially owned and managed by the City of Boston. The term "publicly accessible art" refers to the broader universe of art that is publicly accessible and commissioned/funded by means other than the BAC.

There are a number of possibilities for funding and support of publicly accessible art moving forward:

Effort/Initiative	What it looks like
BAC Public Art	Continue existing public art program.
Other public efforts on public property	BTD, DPW, and other City and State initiatives and projects including environmental art, transportation and public space, and other infrastructure and capital projects.
Private efforts on public property	Artists, organizations, businesses sponsor art in public spaces including murals, functional art, and other art forms including temporary installations.
Private efforts on private property	Developers sponsor publicly accessible art as part of community benefits agreement during permitting process with clear guidelines for types of art, publicly accessible locations, artist selection, and ongoing maintenance.

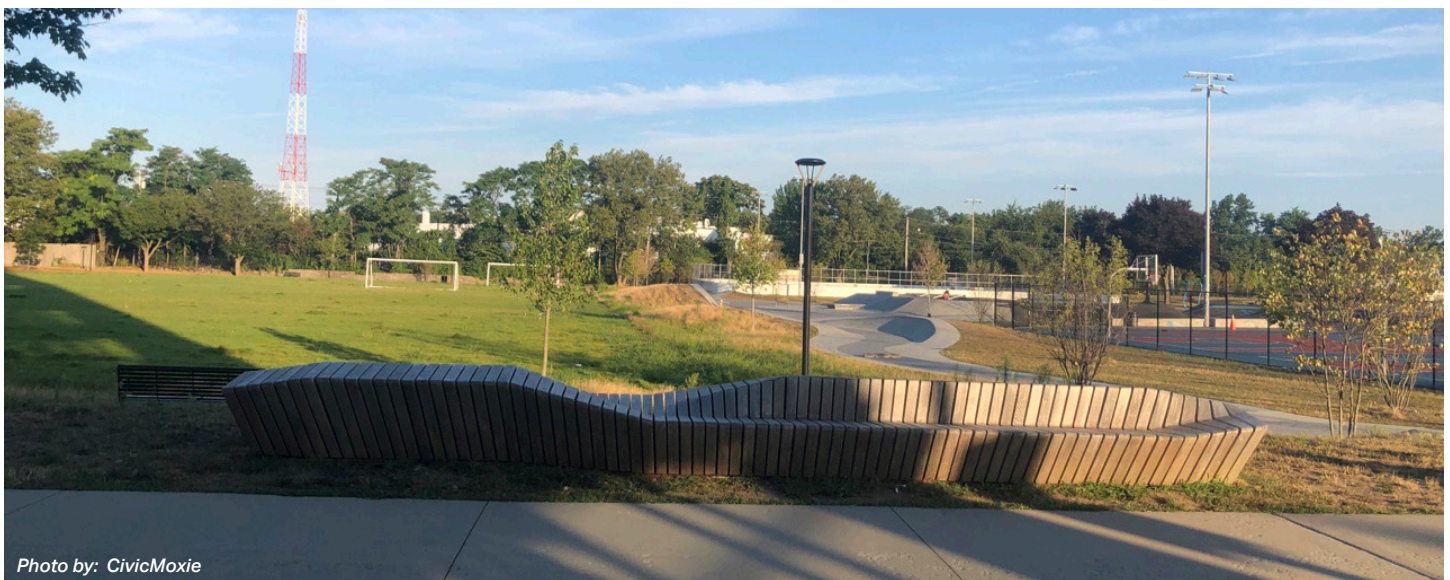


Photo by: CivicMoxie

Criteria for Publicly Accessible Art Locations

The Publicly Accessible Art Opportunities Map (Fig. 16) uses the following criteria to identify opportunity areas for additional publicly accessible art in Allston-Brighton.

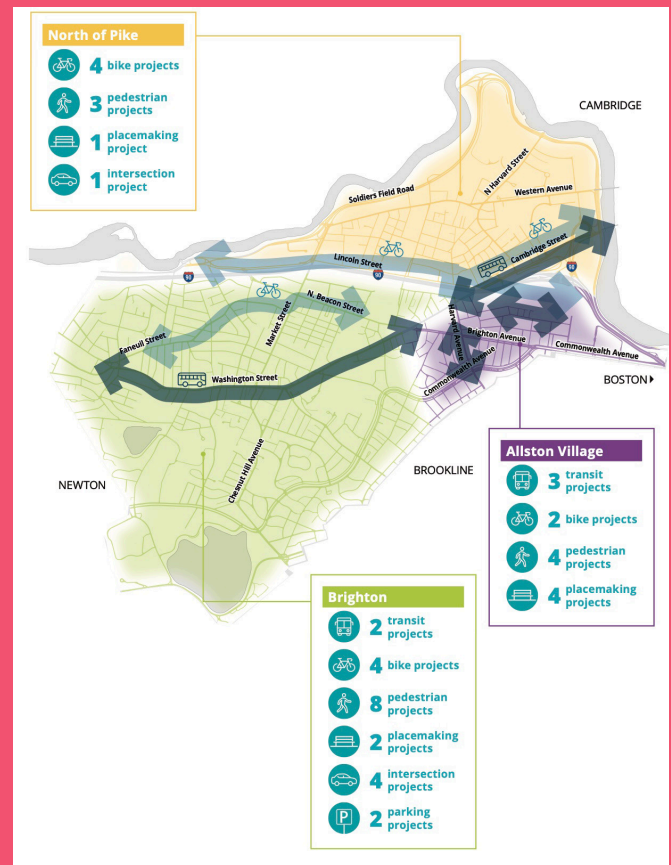
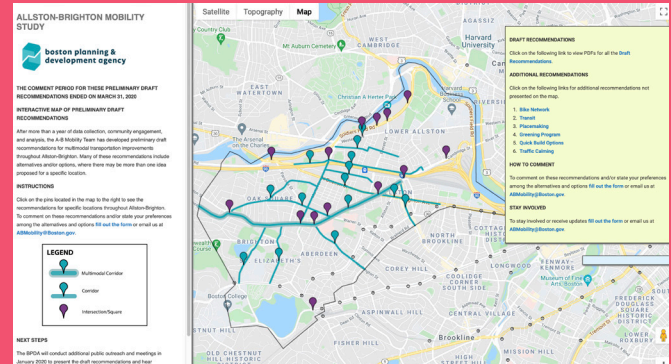
- Locations of existing publicly accessible/visible art: Does the area of the community already have a concentration of publicly accessible art and does it reflect the culture, uses, history, and other characteristics of the area?
- High traffic routes (Bus and T): Areas that experience high levels of pedestrian traffic and are part of the area's overall circulation paths (highly accessible and visible).
- Parks and Open Spaces: Public areas where people gather (highly accessible and visible)
- Demographics and Income data: Used to identify priority open spaces and areas for potentially underserved residents including low income and seniors with limited mobility.
- Recent and Upcoming Development sites: Where are there potential opportunities for publicly accessible art in new developments and what projects could be collaborators for publicly accessible art? Sites include those that are Completed; Under Construction; Upcoming; Approved; Upcoming; LOI, and; Upcoming: Under Review.
- Opportunity sites identified through Social Pinpoint mapping by stakeholders on the Project Website in the spring and summer of 2020

Priority areas are highly trafficked corridors with few existing publicly accessible/visible art pieces, and lower income neighborhoods with few publicly accessible art pieces and with new development nearby. In addition, this report identifies priority locations that meet some criteria above where there are timely opportunities that align with City and State planning and projects underway that can incorporate art and placemaking into plans. See sidebar for current plans that should inform publicly accessible art opportunities.

Current plans that should inform publicly accessible art opportunities

- **Allston-Brighton Mobility Study** (In progress)
Identifies areas for interventions, including bicycle/ pedestrian safety, traffic calming, placemaking, etc. See Fig. 12.

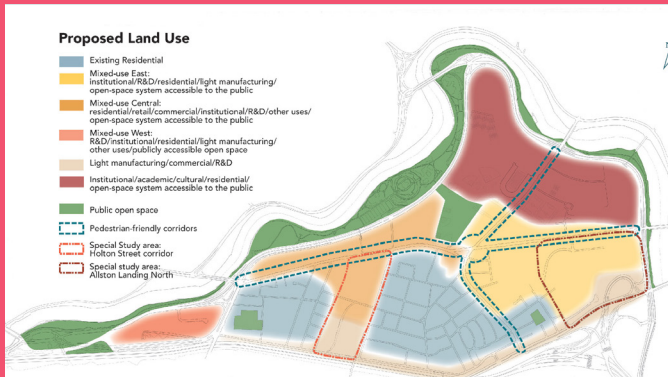
Figure 8. Allston Brighton Mobility Study



Source: Allston-Brighton Mobility Study Interactive Map and Draft Plan, <http://www.bostonplans.org/planning/planning-initiatives/allston-brighton-mobility-study>

- **North Allston-Brighton Community-wide Plan 2008-09 and North Allston Strategic Framework, 2004**
Identifies Pedestrian-friendly corridors, possible prioritized spaces along these corridors. See Fig. 13.

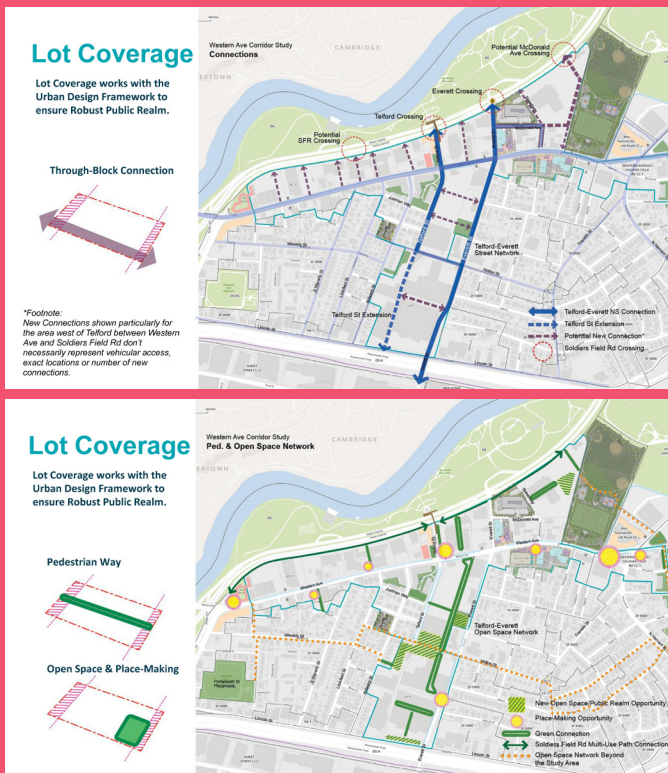
Figure 11. North Allston Proposed Land Use from North Allston Strategic Framework, 2004



Source: BPDA North Allston Strategic Framework, 2004.

- **2019 Western Avenue Corridor rezoning** (In progress)
Urban design, pedestrian connections, public spaces, and placemaking. See Fig. 14

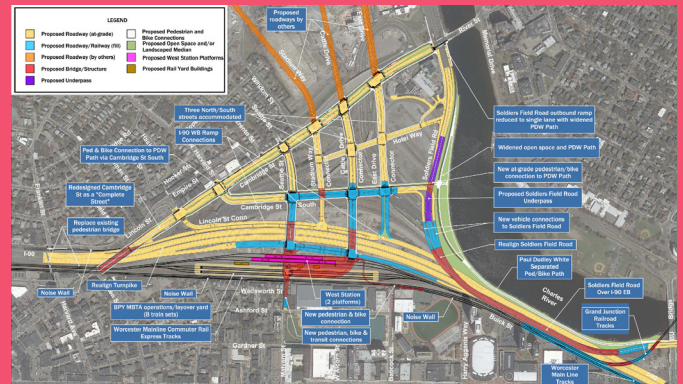
Figure 9. Through-Block Connectors and Public Realm Opportunities for Western Avenue Corridor



Source: BPDA Western Avenue Corridor Rezoning August 26, 2020 Community Meeting at <http://www.bostonplans.org/planning/planning-initiatives/western-avenue-corridor-study-and-rezoning>

- **Allston Multimodal Project (I-90 interchange)**
State Project includes Complete Streets interventions and public art opportunities, gateway area, art in open/ green spaces See Fig 15.

Figure 10. Preferred Concept - Allston Multimodal Project



Source: <https://www.mass.gov/info-details/about-the-allston-multimodal-project#preferred-concept>

The following map highlights broad areas for public art opportunities based on the criteria and planning and transportation work underway. Specific near-term opportunities including development projects, publicly accessible open space, potential mural walls, and transportation facilities are listed later in this section.

Allston-Brighton Publicly Accessible/Visible Art Opportunities

Data Sources: City of Boston, MBTA, CivicMoxie, Community Survey, Allston Village Main Streets
August 2020

Identified Priority Zones

- Median Household Income below City Median
- Transportation Corridors with Minimal Art
- Community Identified Opportunity Sites
- Priority Open Space *(Based on Demographics and Income)*

Additional Features

Recent Development *(as of Aug. 2020)*

- Completed
- Under Construction
- Upcoming: Approved
- Upcoming: LOI
- Upcoming: Under Review

Cultural Assets

- Open Space
- Existing Publicly Accessible/Visible Art

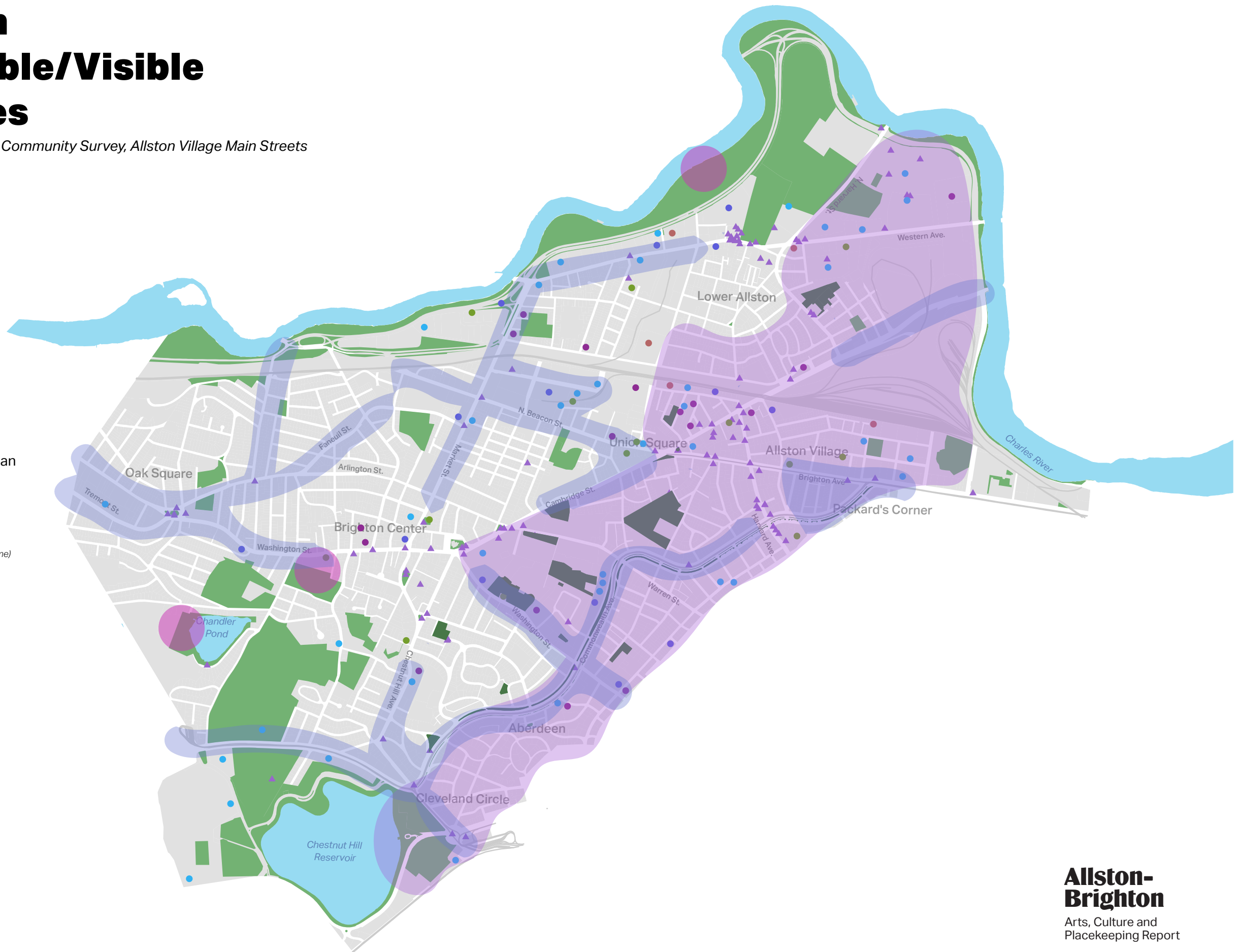


Figure 12. Publicly Accessible Art Opportunities Map

Criteria for City Approval of Publicly Accessible Art on Private Property as a Community Benefit

The following offers guidelines for publicly accessible art in Allston-Brighton. While these recommendations should be considered good practice, adherence to these guidelines should be required when publicly accessible art is provided as part of City of Boston development permitting and community benefits agreements.

Guidelines for publicly accessible art as a community benefit

- Publicly accessible art in locations prioritized on the map in Figure 6.
- Visibility and access: publicly accessible art should be in locations that are visually accessible to the public. Examples include spaces or architectural features that include physical aspects amenable to public art:
 - Blank walls
 - Windows
 - Entrance/exit areas
 - Plazas
 - Roadways, traffic islands, medians
- Location/Pedestrian and Traffic Flow: publicly accessible art should be in prominent areas with high foot traffic and visibility
- Proper artist attribution and fair payment for artistic work
- Possible requirement for local (City of Boston residents or work location) artists
- Maintenance procedures and costs: When the art is situated at or on the property or facilities owned or occupied by the City, the developer will retain ownership and assume continued maintenance of the artwork
- Compliance with permitting requirements
- Materials, Permanence
- Publicly accessible art should engage aspects of Allston-Brighton's diversity, urban form, history, and culture
- Possible threshold (\$ value, size, etc.) for contracting an art consultant
- Other considerations



Criteria to be eligible for consideration as publicly accessible art or arts + culture amenity with regards to community benefits¹

- Permanent Artwork on the project site, on private property other than the project site but within the same area, or on City or other public property within the same area subject to approval by the owner of the property
- Original three-dimensional artwork of all kinds
- Original two-dimensional artwork of all kinds
- Environmental/landscape art
- Any combination of media art
- Fixtures and functional art such as gates, streetlights, signage, public benches, paving, walkways, bus shelters, etc. if contracted to artists for unique and limited editions
- Provision of on-site art spaces or cultural facilities (must obtain approval by the City of Boston to ensure that there is an interest and need for the proposed arts space concept)
 - Artist studios or rehearsal space
 - Exhibition space/ theater space/ media arts space
 - Arts administration space for arts organizations
- On-site cultural programming
- Provision of, or support of, arts and cultural education at all levels and for all ages
- Financial contribution for a community Arts + Cultural fund to be created and administered either by a new entity or by a designated Allston-Brighton based non-profit organization.

Not Eligible as Artwork are the following: Objects that are mass-produced from a standard design such as playground equipment, flags, banners, fountains; reproductions of original artworks; mass-produced directional elements or signage; decorative, ornamental, or functional elements which are designed by the building architect.

Possible Thresholds for requiring publicly accessible art:

1. All projects that consider community benefits as part of the permitting process
2. All new multifamily residential projects of 15 or more dwelling units
3. Construction of building additions exceeding 20,000 SF

¹ Guidelines were developed by looking at Boston public art and at other privately-owned art in public spaces requirements in the United States, including criteria developed in Rockville, MD and Pasadena, CA.



Proposed oversight and selection processes

Currently, the oversight and selection process of public art is the responsibility of the Boston Arts Commission. The recommendations for publicly accessible art apply to privately-commissioned art in private development and also in public spaces that is part of permitting and community benefits agreements with the City of Boston. There is no current mechanism for oversight, artist selection, and curation for this type of publicly accessible art. In addition to the guidelines for location and community benefits recommended above, newly created processes and oversight will be needed. Things to think about include:

Overarching Policy

These publicly accessible artworks are NOT part of the City of Boston Public Art collection and it is NOT the responsibility of the BAC to select artists, approve locations, and approve artwork. City of Boston oversight, the responsibility of the MOAC, should remain very clear and simple with well-articulated roles and responsibilities for City staff and departments, and clear timelines and deadlines.

Process:

- Create a road map and check list for developers and property owners who are undergoing City of Boston project permitting and review showing:
 1. Public art requirements – types of art, procurement of art, selection of artist.
 2. Required submission materials to meet City community benefits and permitting requirements.
 3. Installation requirements.
 4. Schedule of submission deadlines and requirements, including duration of City of Boston review periods.
 5. Sample agreement templates for maintenance and repair of artwork.

Identifying opportunities other than permitting and community benefits:

In addition to publicly accessible art opportunities in new development and redevelopment, there may be additional ways for publicly accessible art to be supported and created other than the privately funded efforts on private property that exist now. These opportunities include:

- *Public works/transportation and planning studies:* can these projects provide eco-art opportunities, funding for publicly accessible art, functional art, etc.?
- *Artist-driven:* could use the Public Art and Design application, must have clear plan for funding.
- *Third-Party Driven:* ex: non-profits, neighborhood groups, other non-Artist individuals and collectives – may propose themes for a publicly accessible art on public property or on private property.

These projects would have guidelines, including requirements for project theme description, address or map, letters of support from project partners, plan for artist selection process, preliminary budget, plan for funding, proposal for maintenance, resumes, etc.



Near-term Opportunities

Specific near-term opportunities including development projects, publicly accessible open space, potential mural walls, and transportation facilities are described below. Within the possible areas for publicly accessible art shown on the map in Fig. 6. above, the following opportunities exist:

- Anchor institutions and businesses:
 - Harvard University
 - Boston College
 - Boston University – New Balance Field
 - Berklee College of Music – practice & rehearsal building on Fordham Road
 - St. Elizabeth’s Medical Center
 - Franciscan Children’s Hospital
 - Brighton Marine Health Center
 - WGBH Headquarters
 - New Balance Headquarters
 - Boston Bruins – Warrior Ice Arena practice facility (90 Guest St)
 - Celtics training facility – Auerbach Center (40 Guest St)
- Major new developments, underway or upcoming, as of 11/2/2020:

In the below chart, ownership is used to refer to condominiums and rental units to refer to apartments. Where not specified, there is a note that this information is not available.

ALLSTON

Herb Chambers Jaguar Range Rover Dealership, 1186-1189 Commonwealth Avenue	Under Construction	New 3 story dealership with stated intent to contribute meaningfully to the Commonwealth Avenue streetscape
37-43 North Beacon Street	Under Construction	72 rental apartments and 9 condominiums in 2 buildings
44 North Beacon Street	Under Construction	5-story building with 30 residential units and ground floor commercial
Harvard Science & Engineering Complex	Under Construction	Part of Harvard's Institutional Master Plan. 3 components collectively make up SEC project: SEC building proper, 114 Western Avenue, and the District Energy Facility
89 Brighton Avenue	Under Construction	129 residential apartments with 7500 sf retail space
Packard Crossing, 79-83 Gardner Street	Under Construction	Two-phase project, 114 units
392-398 Cambridge Street	Under Construction	5-story mixed-use building with 32 condominiums and ground floor retail
Harvard Klarman Hall/G2 Pavilion	Under Construction	2 new buildings on the site of existing Harvard facilities will create new classroom and auditorium space
Harvard University Soldiers Field Housing Complex	Under Construction	Renovation of housing complex containing 739 residents in n478 apartments
40 Rugg Road	Approved	2 new 6-story residential buildings with ground floor retail space, work and gallery space reserved for local artists, 265 rental apartments, 8 of which are specifically reserved for artist live/work units
30 Penniman Road	Approved	7-story, 46-unit residential condominium building
Allston Yards 60 Everett Street	Approved	New England Development & Ahold Delhaize, 4 building project with 1 acre of community green space, 10,000 sf community art space, 117,000 sf retail & restaurant space, 868 condos/apartments

ALLSTON

Allston Square 334 Cambridge Street	Approved	City Realty, 100 residential rental units and 244 residential ownership with some artist live-work space, murals, sculptures, exhibition space, open space, and retail
Common Albright 525 Linden Street	Approved	Arx Urban & Boyleston Properties, 6-story co-living building containing 80 residential co-living rental units and ground floor flexible community space,
449 Cambridge Street	Approved	Anchor Line Partners, two 7-story multi-family residential buildings with 166 residential units (information on rental vs. ownership not available) and retail/restaurants pace
WBZ-TV 1170-1200 Soldiers Field Road	Under Review	National Development & The Vernon Company, Build replacement for existing TV station along with 63,000 sf commercial/office space
Allston Green 20 Linden Street	Under Review	LBC Boston, Replace 7 commercial & residential buildings with 3 residential buildings containing 296 rental units, galleries/retail space, 20,000 sf of publicly accessible space
35-43 Braintree Street	Under Review	The Mount Vernon Company, 7 story residential building containing 147 rental units
NEXUS at the Allston Innovation Corridor 250-280 & 305 Western Avenue	Under Review	Office/research & development space with ground floor retail, 40 residential ownership units, and 2,500 sf of civic space
180 Western Avenue	Letter of Intent	7-story mixed-use building containing 270 residential ownership units with ground floor retail/restaurant/ service and accessory uses
1234-1240 Soldiers Field Road	Letter of Intent	The Davis Companies, two buildings containing 655 residential rental units, ground floor commercial space, and a hotel. Developer also owns next door Studio Allston hotel site
119 Braintree Street	Letter of Intent	12-story commercial building and a 6-story residential building with 95 rental units
76 Ashford Street	Letter of Intent	262 residential rental units
Harvard's Enterprise Research Campus	Initial regulatory permission	Tishman Speyer, initial regulatory permission from BPDA for 900,000 sf of office/lab space, green space, residences, hotel/conference center. Another 22 acres adjacent to this property owned by Harvard is currently undeveloped



In the below chart, ownership is used to refer to condominiums and rental units to refer to apartments. Where not specified, there is a note that this information is not available.

BRIGHTON

458-460 Washington Street	Under Construction	28 residential units (information on rental vs. ownership not available)
Boston College Harrington Athletics Village Support Building	Under Construction	2-story building adjacent to softball and baseball fields containing team support areas
UHomes/90 Antwerp Street	Under Construction	20 mixed-income residential ownership units
1550 Soldiers Field Road & 21 Soldiers Field Place	Under Construction	Dinosaur 1550 LLC, 2 residential buildings containing 211 rental units and 38 ownership units
81 Chestnut Hill Ave	Under Construction	4-story, 14 residential rental unit development
46 Hichborn Street	Under Construction	5-story, 46 residential ownership units development
159-201 Washington Street	Under Construction	4 new residential rental buildings containing 660 rental units, restoration of St. Gabriel's monastery and adjacent church, restoration of Olmsted Brothers-designed landscaped buffer along Washington Street
101-105 Washington Street	Under Construction	New Synagogue, new residential building with 70 rental units and a new Mikvah facility
386-388 Market Street	Under Construction	4-story building with 17 residential units and ground floor commercial
Boston Landing, 40-100 Guest Street	Under Construction	Multi-phase project, as of summer 2020 Sports Facility Project is under construction.
130 Chestnut Hill Ave/J.J. Carroll Redevelopment	Approved	2Life Development Inc, 142 residential rental units, PACE center, ground floor Village Center with residential common space and small amount of commercial space
100-110 Lincoln Street	Approved	100-110 Lincoln Street LLC, 49 residential ownership units
50 Leo Birmingham Parkway	Approved	City Realty Group, LLC, 49 residential ownership units
139-149 Washington Street	Approved	Avalon Bay Communities, Inc, 2 new residential buildings containing 55 residential ownership units and 180 residential rental units
5 Washington Street	Approved	5 Washington Square, LLC, 108 residential rental units, ground floor retail
70 Leo M. Birmingham Parkway	Approved	79 residential ownership units
425 Washington Street	Approved	Legend Group, 54 residential units, ground floor retail (information on rental vs. ownership not available)
365 Western Avenue	Approved	365 Western Ave LLC, 65 residential rental units
40 Mount Hood Road	Under Review	1650 Commonwealth, LLC, 151 residential rental units, 10,000 sf landscaped space along road
1500 Soldiers Field Road	Under Review	The Ballas Group LLC, 106 residential ownership units
1515 Commonwealth Avenue	Under Review	The Davis Companies, 330 residential rental and ownership units, 40,000 sf green space fronting Commonwealth Avenue Carraige Road
11 Faneuil Street	Under Review	City Realty, 41 residential ownership units
249 Corey Road	Under Review	Corey Realty Ventures Nominee Trust, 35 residential rental units (information on rental vs. ownership not available)
253 Washington Street	Under Review	St. Elizabeth's Medical Center Parking Garage (6 stories)
15 Washington Street	Under Review	New Creek LLC, 270 units, ground floor Whole Foods grocery, Citizens Bank
544 Washington Street	Under Review	Encore Properties LLC, 37 residential ownership units, ground floor commercial and retail space
176 Lincoln Street	Letter of Intent	Berkeley Investments, 3-building mixed-use project with office/research & development space and 314 residential rental units and ground floor retail

While specific locations and development projects in Allston-Brighton are listed in this section, the general recommendations regarding location criteria and developer/property owner requirements could be applied throughout the city in the future.

Publicly Accessible Art

An expansive definition of publicly accessible/visible art is necessary in Allston-Brighton because the varied art pieces as well as sponsors and artists of works on private property create a rich collection of art that is reflective of the community. Locations of publicly accessible art were determined by reviewing data on locations of City-owned public art from the Boston Arts Commission (BAC), field visits and inventorying by CivicMoxie staff in August 2020, interactive mapping by community members through the project website, information provided by Allston Village Main Streets, and feedback/input from the Mayor's Office of Arts and Culture.

FUNCTIONAL ART

1. Gymnastic Figures and Granite Ball Benches
2. Big Heart Energy
3. Look Up, Allston!
4. Painted electric box
5. Pizza squirrel!
6. Artistic Fence
7. Artistic Bench
8. Riverdale st and western ave
9. Comm ave and Harvard ave
10. Harvard Ave electric box
11. Cambridge St and Washington st
12. Cambridge st tree boxes
13. Brighton Ave electric box
14. Cambridge st utility box
15. Beacon and market utility box
16. Allston Bike rack
17. Hamilton Elementary School Fence
18. Chesnut and Comm Ave Light Box
19. Joyce Playground Fence
20. Joyce Playground Lightbox
21. Light box
22. Light box
23. Light box
24. Light Box
25. Light Box
26. Light boxes
27. Light Box
28. Light Box

HISTORIC PLAQUES & MARKERS

1. Breck Garden Medallion
2. Brian Honan Memorial
3. Great Bridge
4. Sparhawk Mansion Tablet (no longer remains)
5. Market Street Burial Ground
6. First Electric Trolley Ride (no longer remains)
7. Great Oak Site
8. Packard Building
9. Noah Worcester House

MONUMENT

1. Brighton Soldiers Monument
2. Edward M. Cunningham Memorial
3. Alice E. Gallagher Memorial
4. Brighton War Memorial
5. Allston Brighton Korea and Vietnam Wars Memorial
6. Stanley Kaplan Memorial
7. Joseph Golden Memorial
8. Prussman memorial
9. Rabbi Joseph Shalom Shubow Memorial
10. World War II Memorial

MURAL

1. Faces of Allston
2. Empire Pizza (no longer remains)
3. Famous Joes
4. Historic Allston (Allston Then and Now)
5. Relief
6. The Factory
7. It's All in Allston
8. The Allston Palate

9. Allston Rock City
10. Allston, I Really Love You!
11. A Composition of Moments
12. PRX Podcast Garage Mural
13. Zone 3
14. Saya Patri (One with a Hundred Petals)
15. All That Empty Space
16. Evo
17. The Gateway to the Garden
18. Great Scott Mural
19. Allston Station Mural
20. Sunset Mural
21. Small Mural
22. Allston Village Mural
23. Window Murals
24. Allston Diner Mural
25. Vivant Vintage Mural
26. A Bird's Eye View of Allston Village
27. Alley Mural
28. Lulu's Mural
29. Swan Pond Mural
30. APAC Building Mural
31. Boston Mural
32. House Mural
33. Domino Theory
34. Harvard Ave - Allston village - drive thru
35. Glenville Terrace 2
36. The Pet Shop
37. Comm Ave
38. Imperial Pizza
39. Bus shelter Cambridge and warren St
40. Action bearing company
41. Bazaar on Cambridge
42. Mural on Fence

OTHER MULTI-MEDIA

1. WE ALL
2. Shadows of Barry's Corner
3. Windows of Harvard: Art from our Community (tempo-rary works)
4. Art in Print Vending Machine
5. Allston Village Lights

SCULPTURE

1. Wings of Imagination
2. Harold Connolly Tribute
3. Allston Directional
4. Honan-Allston Bike Racks and Tree Guards
5. Lincoln Street Green Strip
6. Family Group
7. Zeotrope
8. Quest Eternal
9. Presence
10. Search
11. Untitled
12. Ines
13. Sculptures on view as part of the exhibition supported by the C. Ludens Ringnes Sculpture Collection
14. Digital DNA
15. The Golden Greek
16. Brighton High School
17. Woman Stretching
18. Carved Bear Statue
19. Jackson Mann Frog

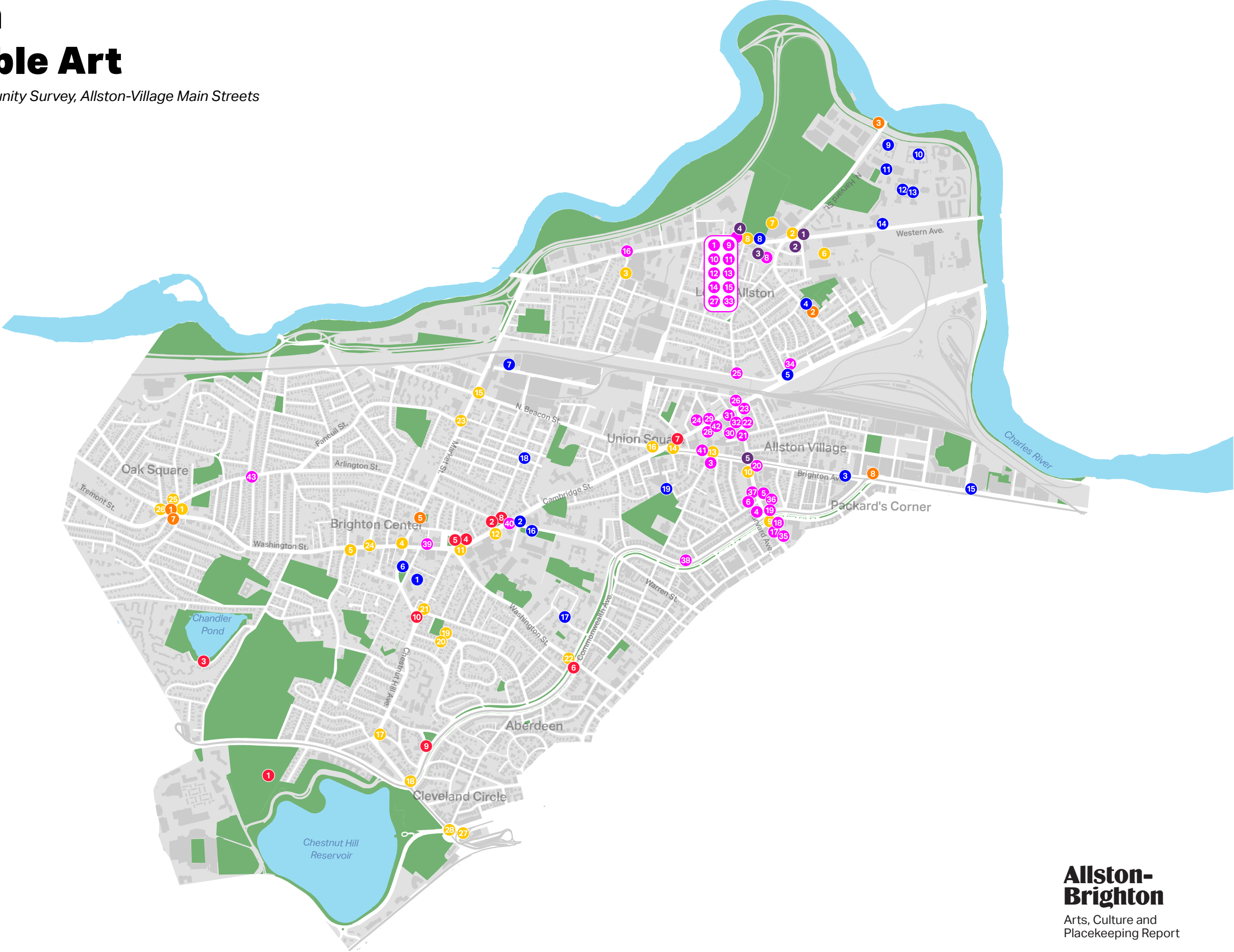
Allston-Brighton

Publicly Accessible Art

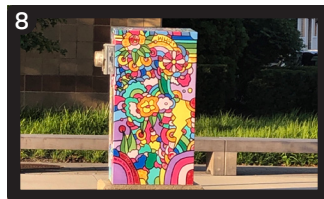
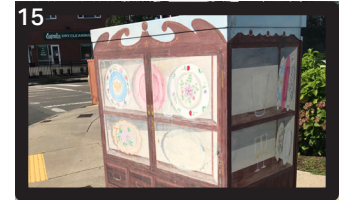
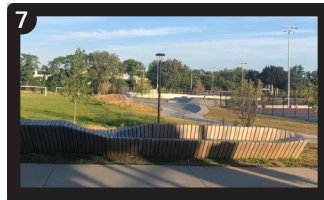
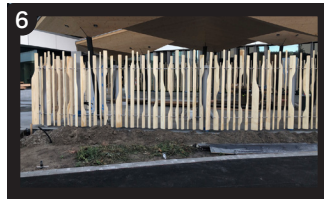
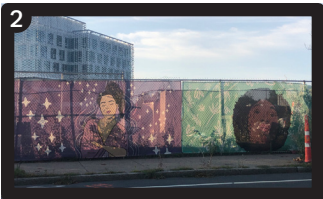
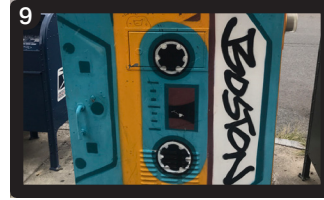
Data Sources: City of Boston, CivicMoxie, Community Survey, Allston-Village Main Streets
August 2020

Art by Type

- Functional Art
- Historic Plaques and Markers
- Monuments
- Murals
- Sculpture
- Other/ Multi-Media



FUNCTIONAL ART

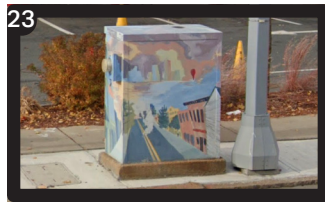
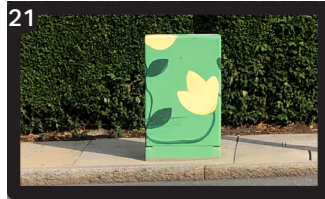
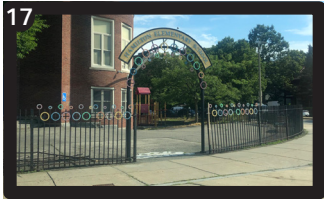


1. **Gymnastic Figures and Granite Ball Benches**
Artist not known
Photo: CivicMoxie
2. **Big Heart Energy**
Deborah Johnson
Photo: CivicMoxie
3. **Look Up, Allston!**
Local High School students under direction Ross Miller
Photo: Harvard Ed Portal
4. **Painted Electric Box**
Artist not known
Photo: CivicMoxie

5. **Pizza Squirrel!**
Christine Winship
Photo: CivicMoxie
6. **Artistic Fence**
Artist not known
Photo: CivicMoxie
7. **Artistic Bench**
Artist not known
Photo: CivicMoxie
8. **Riverdale St and Western Ave**
Artist not known
Photo: CivicMoxie

9. **Commonwealth Ave and Harvard Ave**
Artist not known
Photo: CivicMoxie
10. **Harvard Ave Electric Box**
Artist not known
Photo: CivicMoxie
11. **Cambridge St and Washington St**
Ricard Salvucci
Photo: CivicMoxie
12. **Cambridge St Tree Boxes**
Artist not known
Photo: CivicMoxie

13. **Brighton Ave Electric Box**
Hannah Rose Hamilton
Photo: CivicMoxie
14. **Cambridge St Utility Box**
Artist not known
Photo: CivicMoxie
15. **Beacon and Market Utility Box**
Artist not known
Photo: CivicMoxie
16. **Allston Bike Rack**
Artist not known
Photo: CivicMoxie

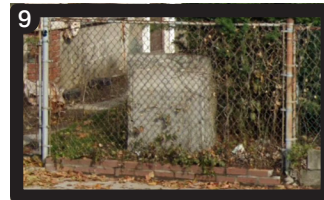
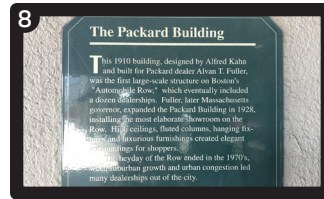
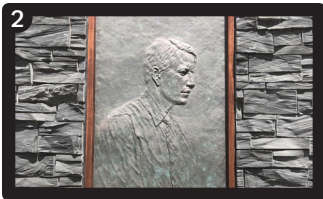


17. **Hamilton Elementary School Fence**
Artist not known
Photo: CivicMoxie
18. **Chestnut and Comm Ave Light Box**
Artist not known
Photo: CivicMoxie
19. **Joyce Playground Fence**
Artist not known
Photo: CivicMoxie
20. **Joyce Playground Light Box**
Artist not known
Photo: CivicMoxie

21. **Light Box**
Artist not known
Photo: CivicMoxie
22. **Light Box**
Artist not known
Photo: CivicMoxie
23. **Light Box**
Artist not known
Photo: CivicMoxie
24. **Light Box**
Artist not known
Photo: CivicMoxie

25. **Light Box**
Artist not known
Photo: CivicMoxie
26. **Light Boxes**
Artist not known
Photo: CivicMoxie
27. **Light Box**
Ricard Salvucci
Photo: CivicMoxie
28. **Light Box**
Artist not known
Photo: CivicMoxie

HISTORIC PLAQUES & MARKERS



1. **Breck Garden Medallion**
Artist not known
Photo: City of Boston
2. **Brian Honan Memorial**
Pablo Eduardo
Photo: City of Boston
3. **Great Bridge**
Artist not known
Photo: City of Boston

4. **Sparhawk Mansion Tablet**
(no longer remains)
Artist not known
5. **Market Street Burial Ground**
Artist not known
Photo: City of Boston
6. **First Electric Trolley Ride**
(no longer remains)
Artist not known

7. **Great Oak Site**
Artist not known
Photo: City of Boston
8. **Packard Building**
Artist not known
Photo: City of Boston
9. **Noah Worcester House**
Artist not known
Photo: Google Maps

MONUMENT

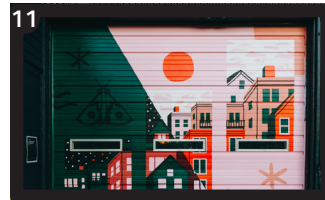
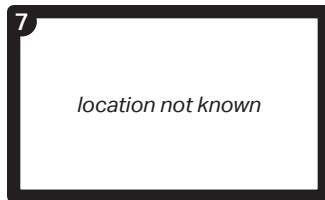
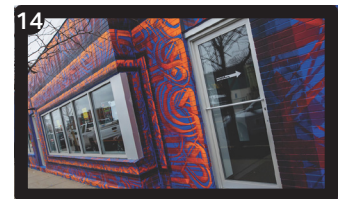
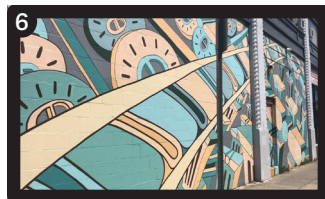
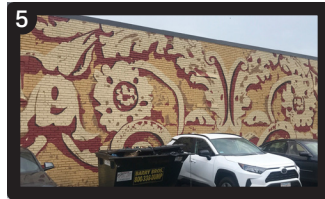


1. **Brighton Soldiers Monument**
George F. Meacham
Photo: City of Boston
2. **Edward M. Cunningham Memorial**
Artist not known
Photo: CivicMoxie
3. **Alice E. Gallagher Memorial**
Artist not known
Photo: City of Boston

4. **Brighton War Memorial**
Artist not known
Photo: City of Boston
5. **Allston Brighton Korea and Vietnam Wars Memorial**
Artist not known
Photo: City of Boston
6. **Stanley Kaplan Memorial**
Artist not known
Photo: City of Boston

7. **Joseph Golden Memorial**
Artist not known
Photo: City of Boston
8. **Prussman Memorial**
Jeff Buccacio
Photo: CivicMoxie
9. **Rabbi Joseph Shalom Subow Memorial**
Artist not known
Photo: CivicMoxie

10. **World War II Memorial**
Artist not known
Photo: CivicMoxie

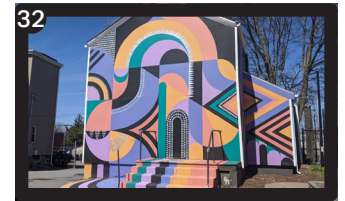
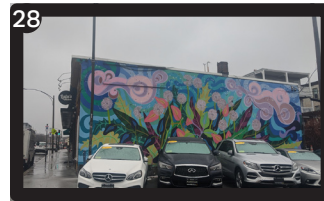
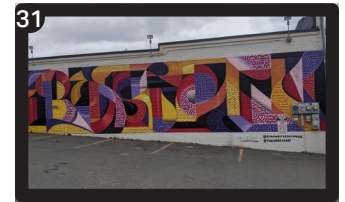
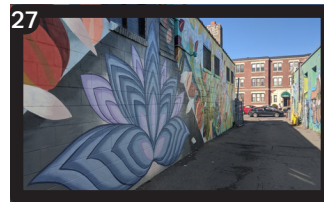
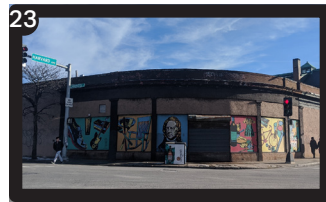
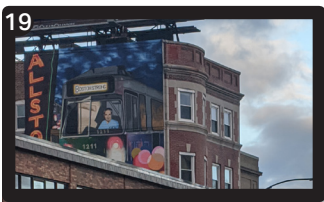
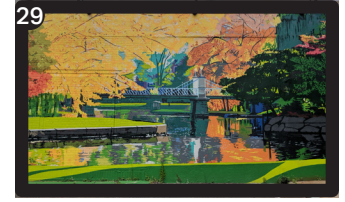
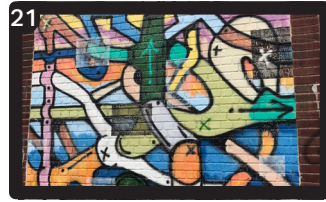
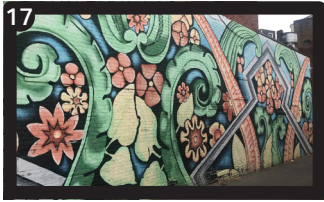


1. **Faces of Allston**
Pete Cosmos
Photo: City of Boston
2. **Empire Pizza (no longer remains)**
Artist not known
3. **Famous Joes**
The Mayor's Mural Crew
Photo: Alex Cornacchini
4. **Historic Allston (Allston Then and Now)**
Gregg Bernstein
Photo: Alex Cornacchini

5. **Relief**
The Mayor's Mural Crew
Photo: CivicMoxie
6. **The Factory**
The Mayor's Mural Crew
Photo: City of Boston
7. **It's All in Allston**
Location not known
8. **The Allston Palate**
IMAGINE working with Allston-Brighton students
Photo: Harvard Ed Portal

9. **Allston Rock City**
Sam Fish
Photo: Harvard Ed Portal
10. **Allston, I Really Love You!**
Sabrina Dorsainvil
Photo: Harvard Ed Portal
11. **A Composition of Moments**
Julia Emiliani
Photo: Harvard Ed Portal
12. **PRX Podcast Garage Mural**
Meredith Mendosa and Kenji Nakayama
Photo: Harvard Ed Portal

13. **Zone 3**
Madeline Jacobson and sign painter Kenji Nakayama
Photo: Kris Snibbe via Harvard Ed Portal
14. **Saya Patri (One with a Hundred Petals)**
IMAGINE
Photo: Rose Lincoln via Harvard Ed Portal
15. **All That Empty Space**
Chris DeLorenzo
Photo: Harvard Ed Portal
16. **EVO**
David Teng Olsen
Photo: Kris Snibbe via Harvard Ed Portal



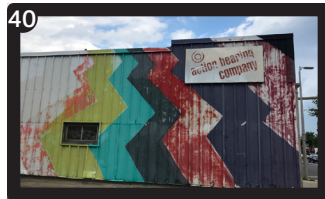
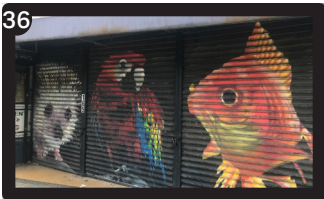
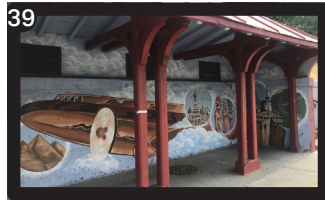
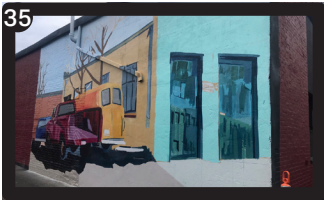
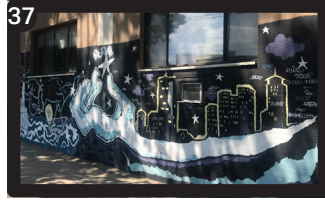
17. **The Gateway to the Garden**
The Mayor's Mural Crew
Photo: CivicMoxie
18. **Great Scott Mural**
Artist not known
Photo: Alex Cornacchini
19. **Allston Station Mural**
Artist not known
Photo: Alex Cornacchini
20. **Sunset Mural**
Artist not known
Photo: Alex Cornacchini

21. **Small Mural**
Artist not known
Photo: CivicMoxie
22. **Allston Village Mural**
Gregg Bernstein
Photo: Alex Cornacchini
23. **Window Murals**
The Mayor's Mural Crew
Photo: Alex Cornacchini
24. **Allston Diner Mural**
Caleb Neelon
Photo: Alex Cornacchini

25. **Vivant Vintage Mural**
Hiero Veiga
Photo: Alex Cornacchini
26. **A Bird's Eye View of Allston Village**
The Mayor's Mural Crew
Photo: Alex Cornacchini
27. **Alley Mural**
Lena McCarthy
Photo: Alex Cornacchini
28. **Lulu's Mural**
Lena McCarthy
Photo: Alex Cornacchini

29. **Swan Pond Mural**
Gregg Bernstein
Photo: Alex Cornacchini
30. **APAC Building Mural**
Sam Weinberger
Photo: Alex Cornacchini
31. **Boston Mural**
Ryan Adams
Photo: Alex Cornacchini
32. **House Mural**
Jessica Unterhalter and
Katey Truhn
Photo: Alex Cornacchini

MURAL

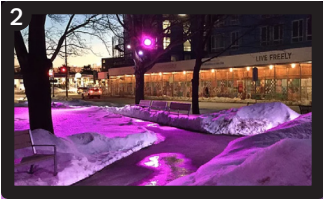
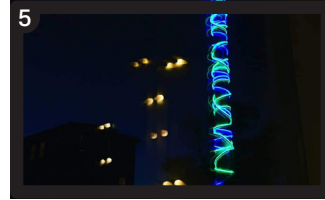
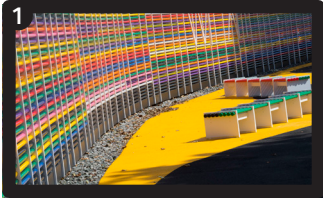


- 33. Domino Theory**
Caleb Neelon
Photo: CivicMoxie
- 34. Harvard Ave - Allston Village - drive thru**
Gregg Bernstein
Photo: CivicMoxie
- 35. Glenville Terrace**
Artist not known
Photo: CivicMoxie
- 36. The Pet Shop**
The Mayor's Mural Crew
Photo: CivicMoxie

- 37. Comm Ave**
Artist not known
Photo: CivicMoxie
- 38. Imperial Pizza**
K. Teig Gennan
Photo: CivicMoxie
- 39. Bus Shelter Cambridge and Warren St**
The Mayor's Mural Crew
Photo: CivicMoxie
- 40. Action Bearing Company**
Converse
Photo: CivicMoxie

- 41. Bazaar on Cambridge**
Artist not known
Photo: CivicMoxie
- 42. Mural on Fence**
Artist not known
Photo: CivicMoxie

OTHER/MULTI-MEDIA

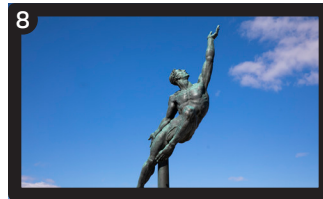
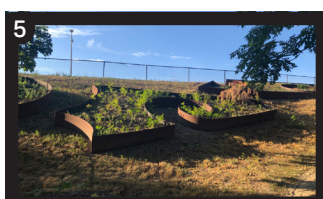
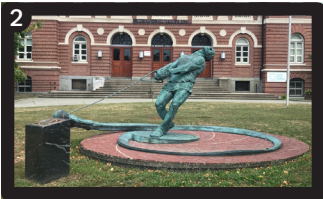


1. **WE ALL**
Graduate School of Design
students Francisco Alarcon,
Carla Ferrer Llorca, Rudy
Weissenberg and GSD
Director of Exhibitions Dan
Borelli
Photo: Kris Snibbe via
Harvard Ed Portal
2. **Shadows of Barry's Corner**
Ross Miller
Photo: Harvard Ed Portal

3. **Windows of Harvard:
Art from our Community
(temporary works)**
Harvard students and staff
Photo: Harvard Ed Portal
4. **Art in Print Vending
Machines**
Zone 3
Photo: Harvard Ed Portal

5. **Allston Village Lights**
Ross Miller and Tim Kadish
Photo: Allston Village Main
Streets

SCULPTURE

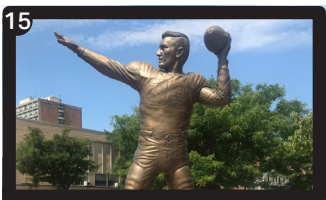


1. **Wings of Imagination**
Richard Duca
Photo: CivicMoxie
2. **Harold Connolly Tribute**
Pablo Eduardo
Photo: CivicMoxie
3. **Allston Directional**
Peter Brooks
Photo: City of Boston

4. **Honan-Allston Bike Racks and Tree Guards**
Christina Lanzl
Photo: City of Boston
5. **Lincoln Street Green Strip**
Legge Lewis Legge
Photo: CivicMoxie
6. **Family Group**
Artist not known
Photo: City of Boston

7. **Zeotrope**
John Powell
Photo: City of Boston
8. **Quest Eternal**
Donald Harcourt De Lue
Photo: Harvard Ed Portal
9. **Presence**
Mary Frank
Photo: Harvard Ed Portal

10. **Search**
John Safer
Photo: Harvard Ed Portal
11. **Untitled**
Joel Shapiro
Photo: Harvard Ed Portal
12. **Ines**
Jaume Plensa
Photo: Harvard Ed Portal



13. **Sculptures on view as part of the exhibition supported by the C. Ludens Ringnes Sculpture Collection (rotating) Shown above: Migrating Pedmarks**
Lynda Benglis
Photo: Harvard Business School
14. **Digital DNA**
Adrianna Varella and Nilton Maltz
Photo: Rose Lincoln via Harvard Ed Portal
15. **The Golden Greek**
Armand LaMontagne
Photo: CivicMoxie

16. **Brighton High School**
Artist not known
Photo: CivicMoxie
17. **Woman Stretching**
Karen Eutemey
Photo: CivicMoxie
18. **Carved Bear Statue**
Artist not known
Photo: CivicMoxie

19. **Jackson Mann Frog**
Artist not known
Photo: CivicMoxie